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LITERATURE.

The Hibbert Lectures, 1879. The Origin and Growth of Religion, as Illustrated by the Religion of Ancient Egypt. By P. Le Page Renouf. (Williams & Norgate.)

THE Hibbert Lectures are intended to illustrate the origin and growth of religion. Prof. Max Müller's lectures treat of the religions of India, Mr. Renouf's of the religion of ancient Egypt. The earliest known forms of these religions present themselves in different degrees of development. The oldest Vedic hymns are the product of a very simple faith, and we can trace the progress of the Hindu mind, in its search after the Infinite, through successive stages, until it reaches its highest expression in the philosophy of the Upanishads. The sublimest conceptions of the Egyptian mind, on the contrary, are among the most ancient, while its subsequent history is one of slow deterioration and decay. Like Athené from the brain of Zeus, the Egyptian religion emerges from the thought of prehistoric times in full maturity of beauty; but the process by which its moral code and its noble conception of the Deity were developed is as unknown as is the process by which the massive stones of the Pyramids, which belong to the same remote ages, were built into their place.

This unique character of the religion of ancient Egypt naturally attracts Mr. Renouf to the earlier and purer forms, which he treats with interesting detail, and with his usual severe and accurate scholarship. We could, however, have wished that he had generalised his facts, and shown what light he considers them to throw upon the many problems connected with the Origin and Growth of Religion, which is the title of his lectures.

In the Egyptian religion the polytheistic and monotheistic doctrines constantly appear together in the same context, without any thought of inconsistency in the mind of the worshipper. Nevertheless,

"a highly cultured and intelligent people like the Egyptians did not simply acquiesce in the polytheistic view of things, and efforts are visible from the very first to cling to the notion of the unity of God. The 'Self-existent or Self-becoming One,' the 'One of One,' the 'One without a second,' . . . are applied to this or that god; each in his turn being considered as the Supreme God of gods."

In opposition to "many very eminent scholars who maintain that the Egyptian religion is essentially monotheistic," Mr. Renouf contends that "the magnificent predicates of the one and only God, however recognised by Egyptian orthodoxy, never, in fact, led to actual Monotheism; but stopped short in Pantheism." He thinks "no words can more distinctly express the notion of 'self-existent Being' than

chepera cheper t'esef . . . but the word *chepera* signifies *scarabaeus* as well as *being*, and the *scarabaeus* was in fact an object of worship, as a symbol of divinity." He rejects also, as a definition of the Deity, the literal translation of *nuk pu nuk*—"I am that I am"—because the "passages of the Book of the Dead where they occur do not contain any mysterious doctrine about the Divine nature."

The word *Nutar*, God, is closely allied to *nutra*, in which he considers the "palm-shoot" as a determinative not of signification but of sound. He finds the notion expressed by these words in the Coptic *nomti*, "power, strength, fortify." He quotes texts in which this meaning occurs, and refers to the demotic in the Tablet of Canopus, where *nutra* is translated *χν*, to strengthen, to fortify. He concludes, therefore, that the Egyptian *nutar* as a name of God means power, and corresponds to the Hebrew *El*; and that the common expression *nutar nutra* exactly corresponds to *El Shaddai*, the name by which God was known to the Patriarchs. This identity of meaning is "the most remarkable point of contact between Hebrew and Egyptian religion." In this view, we may remark, he differs from M. de Rougé, who regards the "palm-shoot" as a determinative of "l'éternelle jeunesse renouvelée périodiquement" (*Rev. Arch.*, Juin 1860), rendering *nutar nutra* "dieu devenant dieu" (*Chrestom.* iii. 25). However this may be, the Egyptians in all periods of their history spoke of *Nutar* in the singular number; and it is remarkable that the translators of the Bible into Coptic, while generally avoiding the use of Old Egyptian dogmatic words, adopted *nutar* as expressive of their notion of God. He quotes Cardinal Newman's idea of what Christians mean by God, and then frankly confesses:—

"Now, as I carefully examine each paragraph of this beautiful passage, I am obliged to acknowledge that single parallel passages to match can be quoted from Egyptian far more easily than from either Greek or Roman religious literature."

Mr. Renouf has done good service in proposing to translate *maat* by Right or Law, as including the ideas of Truth and Justice. He therefore gives as the title of the 125th chapter of the Ritual, "The Hall of Twofold Right" and "The Hall of Law;" and even translates *maā-xeru* ("one whose word is law") by "triumphant" instead of "justified" or *véridique*. The primitive notion of *maat* is the geometrical "right" as opposed to *ḫab* "bent," but when it is translated "law" its opposite is *asfet*, "lawlessness." *Maat* is therefore Law as the governing force of the universe in its moral as well as in its physical aspect. When *maat* is so regarded we find that "the triumph of Right over Wrong is the burden of nine-tenths of the Egyptian texts which have come down to us." The gods are said to live by it: "Thou art the Lord of Righteousness (*maat*) hating iniquity;" "Hail to Thee, Ra-Tmu-Horus, One God, living by Right," *anḫ em maat*. This meaning seems to us identical with the Zend *asha*, and with the Sanskrit *rita* as in the Vedic hymns:—

"O Indra, lead us on the path of *Rita*, the right path over all evils" (*Rig-Veda*, x. 133, 6.)

"The god Savitri toils on the right way, the horn of the *Rita* is exalted far and wide; the *Rita* resists even those who fight well" (*Rig-Veda*, viii. 86, 5).

It must, however, be borne in mind that there are passages in which the Egyptian scribe seems to give an intentional ambiguity to *maat*, meaning either Truth, which is right speech, or Justice, which is right action (*Notice des Monuments au Musée du Louvre*, p. 58, note).

The earliest translation of the *Shai an Sinsin* was made by Dr. Brugsch under the title *Liber Metempsychosis veterum Aegyptiorum*. It was Mr. Renouf who proposed the ingenious interpretation, which has since been generally adopted, *Book of the Breaths of Life*. He now happily suggests that it is a sort of Breviary of the Book of the Dead, from which it borrows the main ideas, while it avoids the obscurities of both matter and form.

The nature of Egyptian metempsychosis he considers to have been misunderstood through a confusion with either Pythagorean or Hindu notions:—

"There is really no connexion, either doctrinally or historically, between the two systems. Nothing in the Pythagorean system is foreign to previously existing Hellenic modes of thought, or requires in any way to be accounted for by foreign influence; and its metempsychosis is essentially based upon the notions of expiation and purification. Men were supposed to be punished in various forms of a renewed life upon earth for sins committed in a previous state of existence. There is not a trace of any such conception to be found in any Egyptian text which has yet been brought to light. The only transformations after death depend, we are expressly told, simply on the pleasure of the deceased or of his 'genius.' Nor is there any trace to be found of the notion of an intermediate state of purification between death and final bliss. Certain operations have to be performed, certain regions have to be traversed, certain prayers to be recited, but there is no indication of anything of an expiatory nature."

Mr. Renouf thinks it impossible to resist the conviction that the Egyptian mythology is very similar to that of the Indo-European races; and that, while the same drama is being acted under different names and disguises, the comparative mythologist will hardly hesitate in assigning the real name to each. For instance, Osiris is the son of Seb, the earth-father, and Nut, the heaven-mother (this relationship between heaven and earth is peculiar to the Egyptian myth). He weds his sister Isis, the Dawn, while they are in the womb of their mother; their offspring is Horus, the Sun in his noonday strength. His brother Set, the Darkness, has for wife Nephthys, the Sunset. After Osiris is slain by Set he reigns in the nether-world, like the Indian Yama, and there judges the dead in the Hall of the Twofold *Maat*. Again, the god Thoth represents the Moon, which he wears upon his head. As our word moon is derived from the Sanskrit root *mā*, to measure, so one of the names used for Thoth was *TeXu*, which was also the "name of the instrument which corresponds to the needle of the balance for measuring weights, the ancient Egyptian cubit of Techu." Hence Thoth is called "the measurer of this earth," and is said to have "calculated the heaven and counted the stars."

Mr. Renouf transcribes a passage from his *Grammar* on the essential differences between the Egyptian and Semitic languages, showing that he continues to differ from M. Maspero and other scholars, who think that the two languages are allied in *la forme grammaticale*. He also argues that neither Hebrews nor Greeks borrowed any of their ideas from Egypt; and that the interest which the Egyptian religion inspires is derived solely from itself:

"A sense of the Eternal and Infinite, holy and good, governing the world, and upon which we are dependent; of right and wrong, of holiness and virtue, of immortality and retribution—such are the elements of Egyptian religion."

These pure elements of religion, although mixed with much alloy of baser metal, were not, as is frequently asserted, an esoteric doctrine known to the scribes and priests alone, but were the common popular belief.

JOHN NEWMAN HOARE.

Songs of the Springtides. By A. C. Swinburne. (Chatto & Windus.)

MR. SWINBURNE'S new volume of poems is not a large one, but the four pieces which it contains are all of some length, and are moreover united by a community of subject. There is a double meaning in the word "spring-tide," and either of the two possible interpretations would suit the book. But its contents are emphatically studies of the sea, even the last, which is a birthday ode to Victor Hugo, falling not unnaturally under this heading. No poet, not even Victor Hugo himself, has saturated his verse with the savour and sound of the waves as has Mr. Swinburne, and it is fitting that he should thus give up a separate volume to his favourite subject.

The three pieces which precede the birthday poem are all, like it, couched in ode-form, the irregular iambic *tirades* being not unfrequently interspersed with regular strophic arrangements in other metres. "Thalassius," the first, might be described in several ways, but perhaps as good an argument as any other for it would be "how a child was found on the sea-shore by an ancient poet and warrior, and of his fostering, and how he was thrall awhile to love and thereafter became free." The next, "On the Cliffs," is a long address to Sappho; the last, "The Garden of Cymodoce," a description of the Island of Sark. This latter poem includes not a little reference to the great poet whose home for many a year looked out on the long range of cliff, jagged with its central scoop, which Sark presents to the westward, and thus leads up not inappropriately to the concluding piece. In this "Garden of Cymodoce" the strophic portions are of especial beauty and interest, all the more so since Mr. Swinburne has here and there taken up metres which his earlier practice has associated indissolubly with his poetical style. There is something, for instance, extraordinarily attractive in this striking of an old chord after fourteen years of imitation, parody, and burlesque by hundreds of writers who thought they had the seed, but who unquestionably could not raise the flower.

"Or haply, my sea flower, he found thee
Made fast as with anchors to land,

And broke, that his waves might be round thee,
Thy fetters like rivets of sand;
And afar, by the blast of him drifted,
Thy blossom of beauty was borne
As a lark by the heart in her lifted
To mix with the morn?

"By what rapture of rage, by what vision
Of a heavenlier heaven than above
Was he moved to devise thy division
From the land as a rest for his love?
As a nest when his wings would remeasure
The ways where of old they would be
As a bridebed upbuilt for his pleasure
By sea-rock and sea?"

In this case, at any rate, there is not much difficulty in distinguishing the original from the counterfeit, nor has the hand that wrought *Dolores* lost its cunning. It would be impossible to indicate all the separate passages that deserve indication both in this poem and in "On the Cliffs." As wholes, however, we are inclined to prefer "Thalassius" and the "Birthday Ode." The former is singularly well proportioned, free alike from obscurity and from undue diffuseness, and abounds in passages of the greatest beauty. The opening lines, as far as mere description is concerned, could not well be better:—

"Upon the flowery forefront of the year
One, wandering by the greygreen April sea,
Found on a reach of shingle and shallower sand,
Inlaid with starrier glimmering jewellery,
Left for the sun's love and the light wind's cheer
Along the foam flowered strand,
Breeze-brightened, something nearer sea than land
Though the last shoreward blossom fringe was near,
A babe asleep, with flower-soft face that gleamed."

This *mise-en-scène* is happily maintained, and the whole poem abounds with passages of the same kind which we should like to quote. It will, however, be better to give one of a somewhat different and less purely pictorial kind:—

"And Hope the high song taught him; Hope whose eyes
Can sound the seas unsoundable, the skies
Inaccessible of eyesight; that can see
What earth beholds not, hear what wind and sea
Hear not; and speak what all these crying in one
Can speak not to the sun.
For in her sovereign eyelight all things are
Clear as the closest seen and kindest star
That marries morn and even and winter and spring
With one love's golden ring.
For she can see the days of man, the birth
Of good and death of evil things on earth
Inevitable and infinite, and sure
As present pain is or herself is pure.
Yea, she can hear and see, beyond all things
That lighten from before Time's thunderous wings
Through the awful circle of wheelwinged periods,
The tempest of the twilight of all gods;
And higher than all the circling course they ran
The sundown of the spirit that was man."

Good, however, as "Thalassius" is the "Birthday Ode" is even better, and that not merely because it is bigger. Like "The Garden of Cymodoce," it has a regular metrical plan and structure, and is probably the most ambitious piece of the kind—not excepting its author's ode on the French Republic—that has recently been attempted in English. Extending as it does to over five hundred lines, the major part of it is occupied by a running survey of the life work of the poet whom it celebrates, and we doubt whether anything of the kind has been better done. It is almost unfair to quote continually from a book whose pages do not much exceed a single century, but

the strophe devoted to *Les Rayons et les Ombres* and its incomparable "Gastibelza" must be cited:—

"But ah! the glory of shadow and mingling ray,
The story of morn and even
Whose tale was writ in heaven,
And had for scroll the night, for scribe the day!
For scribe the prophet of the morning, far
Exalted over twilight and her star;
For scroll beneath his Apollonian hand
The dim twin wastes of sea and glimmering land,
Hark, on the hillwind, clear
For all men's hearts to hear,
Sound like a stream at nightfall from the steep
That all time's depths might answer, deep to deep,
With trumpet-measures of triumphal wail
From woody vale to vale,
The crying of one for love that strayed and sinned,
Whose brain took madness of the mountain wind."

After all, mere extracts can do little justice to a regularly planned poem on such a scale as that adopted in this volume, and especially in the "Birthday Ode." Only in Dryden, the greatest English master of the larger ode, can anything be found to match it for substance and proportion—both absolute requisites, be it remembered, of this class of composition which admits of nothing so little as of indefinite splashing about till the writer is tired—and at the same time for detached passages of individual beauty.

It is hardly necessary to say that those persons who are careful and troubled over "the subject" may find, as usual, some stumbling-blocks ready for their feet even in a volume so limited in bulk as is this present one. This is generally the case with Mr. Swinburne's muse, and the stumblers need not be reasoned with—indeed, the fact of their stumbling is sufficient proof of that. There are doubtless a great many people who do not agree with Mr. Swinburne as to the merits of Victor Hugo or the demerits of Dean Stanley—the Dean has a fiery little sonnet hurled at him in an Appendix—or on a good many other disputed points. For ourselves we have never found our enjoyment of Mr. Swinburne's work affected one jot by the accident of agreement or disagreement—the latter being at least as common as the former, perhaps rather commoner, with us—with his views on any conceivable subject. Those who judge of their wine by the character of the bottles into which it is put will of course differ from us. But what we have found about this work is that it has the unmistakeable power of resisting time and change which nothing but the highest poetry has. There is much verse written at this day, and doubtless there has been much written in all days, to which it is difficult to refuse a certain approval, but which at the same time wins, even with the best-disposed critic, little more, or nothing more, than a *succès d'estime*. There is also some which, especially in early youth, catches the attention for a time, but fails singularly to maintain its grasp. There is yet a third class which palls through mere repetition of the dose. Mr. Swinburne's poems rise far out of all these classes. Since the earliest of them appeared, a space of time has passed which is no small one even in the full lifetime of man. Their author has not been of those careful merchants who restrict the production of their wares lest they should become cheap and common. He has had the ill-fortune to be widely imitated and carica-

tured. His views on all sorts of irritating subjects are certainly not of the least irritating to those who differ from him. But, to some persons at any rate, the charm of his work, not merely at its best, but in all but its least good samples, is absolutely what it was. It still has the "lift" which takes the reader off the ground, and the rushing music which obliges him to recite rather than read. Neither the changes of fashion, nor of thought, nor of belief affect its attraction; and no amount of comparative study of poetry dulls the palate to its savour, or substitutes the merely scientific satisfaction in knowing how the thing is done for the pleasure, integral and never to be wholly analysed, which a work of art should give. We find in 1880 the attraction of these *Songs of the Springtides* as great as we found, in 1864, the attraction of *Atalanta in Calydon*, and we doubt whether higher praise could possibly be given to any poet by any reader who has seriously devoted himself to the critical reading of poetry.

GEORGE SAINTSBURY.

A Contemporary History of Affairs in Ireland from 1641 to 1652. Edited by J. T. Gilbert, F.S.A., M.R.I.A. Vol. II. (Dublin: Printed for the Irish Archaeological and Celtic Society.)

THE second volume of this valuable history, which Mr. Gilbert has made still more valuable by the publication of accompanying documents in the Appendix, opens in 1649 and extends to the latter part of 1651—a period which has left a stronger impression upon the popular mind than almost any other in Irish history. Everybody who knows anything at all about history has heard of Cromwell's proceedings at Drogheda; and there can be little doubt that the pages in this volume which will be first turned to by its readers will be those in which Aston, the commander of the garrison, reports on the state of affairs within the assailed town before its capture. The place, it seems, was ill provided with provisions and supplies of war. Aston, too, was particularly troubled by the presence of certain ladies—some of them his own relatives—who carried on communications with the enemy. He was particularly annoyed by the conduct of old Lady Wilmot, and wrote to Ormond for leave to expel her from the garrison—"for, though she be my grandmother, I shall make powder of her if she play me such foul play." Some suspicions, too, he seems to have had of one who was nearer to him than his grandmother. "Just now," he writes, "my wife is arrived, and just now I wish she were at Athlone."

Here, again, is Ormond's account of the storm. Cromwell, he says:—

"having made a breach which he judged assaultable, he assaulted it, and being twice beaten off, the third tyme he carried it; all his officers and the souldiers promising quarter to such as would lay downe their armes, and performinge it, as long as any place held out, which encouraged others to yeeld. But when they had once all in their power, and feared noe hurt that could be done them, then the word 'noe quarter' went round, and the souldiers wear many of them forced against their wills to kill their prisoners."

Among those thus slain in cold blood was

Sir Edmund Verney, to most readers a mere name among many others, except so far as it may call up a recollection of the tragic figure of his father, who died as Charles's standard-bearer at Edgehill. To those few who have learned from his letters, still preserved in the great storehouse at Claydon, to know the tender-hearted and honourable Cavalier officer, whom no political differences could estrange from those to whom he was bound by family ties, the name will stand out almost as that of some dear friend who may have perished on some well-stricken field in their own day.

After all, however, books like this with which Mr. Gilbert has presented us are not made to be reviewed. It is not by some days or weeks of study that their worth can be measured. Every statement is valuable by itself, but it is far more valuable when it is compared with other statements in other books; and this comparison can only be made after long and deliberate special study. The statement, for instance, made in part i., p. 12, that Ormond was in 1641 one of "seventy-eight persons, all sworn to secrete, to each his town or forte appointed to secure the same for his majesties interest," Lord Inniskillin and Sir Phelim O'Neill being among the others; and the further statement (p. 21) of Ormond's treason to the Irish rebels as one "already sworn to their covenant," must seem to most readers to be a mere hallucination of the writer. To those who are more fully acquainted with the authorities bearing on the subject it appears as one more link in the chain of evidence which brings home to Charles the responsibility, not indeed of the agrarian rebellion in Ulster, but of a combination with the Irish Catholics in the summer and autumn of 1641 with a view to obtaining armed assistance from them against the English Parliament in exchange for the grant of toleration for their religion. How important this evidence is in clearing up difficulties in English as well as in Irish history it is needless to say, and if Mr. Gilbert had done no more than publish these two paragraphs he would have done much to secure the gratitude of scholars on this side of the sea.

SAMUEL R. GARDINER.

THE ALPS.

The Ascent of the Matterhorn. By Edward Whymper.

A Handbook for Travellers in Switzerland: The Alps of Savoy and Piedmont, &c. Sixteenth Edition, Revised. (Murray.)

THERE is a little deception about Mr. Whymper's title. It cannot be said that the book does not correspond to its title, for no book could do so more completely; but the book is not a new one, as the title would lead us to suppose, but is simply a virtual reprint—with some few additions, particularly in the Preface and the Appendix, and some few omissions—of the well-known *Scrambles amongst the Alps* which the author published in 1871, which was rendered into German by Herr Steger in 1872, and into French by M. A. Joanne in 1873. The story of the first successful assault of the Matterhorn is as unique in the annals of mountain-climbing as that magnificent isolated obelisk on the frontiers of Switzerland and Italy is itself

unique among the great European mountains. We need hardly add, nine years after the first appearance of this record of the achievement, that Mr. Whymper, the Caesar of the ascent and the Xenophon of the descent, has the art of so relating the history of the battle, with all its preliminary campaigns and its awful loss at the instant of victory, as to make the tale fascinating alike to the expert, the tyro, and the quiet stay-at-home. But it is a little strange to find no word on the title-page warning the intending reader that he is about to open an old book and to look at a fine series of woodcuts which are already well known all over Europe. The deception of novelty is kept up by the substitution of a new sensational frontispiece, by M. Gustave Doré, for the famous old frontispiece of Mr. Whymper and the Taugwalders contemplating the mysterious crosses in the fog-bow, which is now introduced in its relevant place in the text. In his Preface, Mr. Whymper has certainly added some really useful hints on the self-equipment of an Alpinist, with explanatory woodcuts; at the same time he has omitted from this place his former acknowledgments to the artists and others who aided him in giving such finish and exactitude to the *Scrambles*. It appears to me that the illustrations, which have also done duty in M. Joanne's *Escalades dans les Alpes*, have lost considerably in sharpness; the full-page group of portraits in "the club-room of Zermatt in 1864" looks blurred and indistinct when compared with the earlier impress in the carefully printed *Scrambles*. Some of the old woodcuts are omitted, and notably the sketch of the English miss on the mule (apparently to make room for a new foot-note), Mr. Mahoney's capital picture of the roguish little postilion, the illustrations of the Mont Cenis Railway, and the sensational full-page illustration of the episode, "We saw a toe; it seemed to belong to Moore; we saw a flying body." The Appendix, as I have said, contains some useful new matter, as it brings down the chronicle of Matterhorn climbing to the present date, and completes the tabular conspectus which was commenced in what we must call the first edition of this book. Mr. Whymper repeats his admonitory note about the Taugwalders, though Tschudi in the present year has singled out Peter Taugwalder, presumably the younger, as "besonders empfehlenswerth." Old or new, the book is a very charming one.

After comparing the sixteenth edition of "Murray" with its foregoers, we are struck with the number of noteworthy improvements which it contains. It still preserves its old characteristic, that of being by far the most pleasant and chatty of all extant handbooks, and one can read it continuously, page after page, by an English fireside in the middle of winter. The mountaineer will find it exceedingly thin in comparison with "Ball" or "Tschudi," but the holiday climber will find that his wants have been cared for more scrupulously than in the earlier editions; while the "short time" tourists, and those who travel in family, cannot obtain a more agreeable guide-book. The editor's "selected list of books" is fairly good, although it is not brought down to the latest date. He has done well to recommend Strickler's *Lehrbuch*

as "the Swiss history for travellers;" but much has been written since W. Vischer's book on the legend of the liberation of the Forest Cantons, and the one work which is the most complete and exhaustive *multum in parvo* for the tourist who wishes to acquire a general but exact knowledge of Switzerland—Berlepsch's admirable *Schweizerkunde*—does not find a place in the catalogue. We could point out a large number of passages in which the information given is either defective or incorrect. This results in some cases from too slavish a reproduction of the matter of the earlier editions. Thus, "Murray" is unwilling to allow the Swiss villages to increase in population; they contain in 1879 exactly the same number of inhabitants as they did in 1867. In that year Wasen, in Uri, on the busy St. Gothard route, was put down as "a village of 550 inhab." The words are transferred bodily into the present edition, although the village now numbers 1,310 inhabitants. Writing of Altorf or Altdorf, the capital of Uri, "Murray" increases its inhabitants by 3,000, but he still repeats that it is a "dull village;" the *d* has been inserted in the name since the twelfth edition. Such a chronicler of pictures and of good points of view ought surely to have mentioned that the church possesses a *Nativity* attributed to Vandyke and a *Burial of Christ* attributed to one of the Caracci, and that the Capuchin convent on the heights above the town has a magnificently wide and varied prospect, and is locally supposed to be the spot on which Gesler built his terrible "Zwinguri." While speaking of this neighbourhood, we may observe that it is not merely "difficult" to ascend the Bristenstock without a guide, but foolhardy to attempt it. It is at least seven or eight hours' climb to the summit, but a sleeping-place may be got in the chalets of the Bristenalp, more than half-way up. The treeless condition of the green Urserenthal is not due to its great height above the sea, but to the reckless improvidence of the citizens of the republic of Uri. The splendid Bannwald, a little way out of Andermatt, over the road to Hospenthal, shows that trees can flourish there; while in the valley of Davos, which is nearly one thousand feet higher, and in the Upper Engadin, which is nearly two thousand feet higher, the trees are magnificent in quality and quantity. The "Beadles" (the "Landweibel") and the "Beiden Tellen" at the Uri Landsgemeinde procession are not clothed "in the ancient Swiss garb" of black and yellow; these colours were more extensive in their official use than the boundaries of Uri and her confederates. Black and yellow were the oldest German imperial colours, and the use of them by the officers of the little State of Uri was a sign that the S. P. Q. U. (as the village republicans proudly called themselves) regarded the Caesar as their temporal head. We find not a few instances of peculiar spelling; for instance, "Reinssoolbad," which does not stand for a Soolbad that is pure (*rein*), but for a Soolbad in the fields of the Rhine (at *Rheinfelden*). "Murray" is unwilling to part with the old notion that an English tourist can be expected only to know one modern tongue beside his own. The tourist is forewarned against the risk of

visiting a particular convent because the nuns speak nothing but German. The *h* which is struck out of the "Rhein" in the Canton of Basel is struck out of "Rhaetia" in the Canton of Graubünden. The Blauersee is turned into "Blau See," though this is an improvement on the earlier habit, when a lake in the midst of a German-speaking people would probably have been entitled Lac de Bleu. "Justisthal" should either be Justusthal or Justithal, as Berlepsch calls it. It is locally known as the Uestesthal; it owes its name, by a combination of the Latin genitive with the German nominative, to St. Justus, a local apostle. We cannot acquit "Murray" of a certain favouritism, as well as of some glaring mistakes, in a department where it ought to be scrupulously exact, considering the professed aim of the book. We refer to the hints provided for tourists in the important matter of hotels. "Murray" is notably the guide-book for the rich, and rarely commends any but the dearest hotels. Some of the very best are ignored; though the volume is dated 1879, no mention is made of the principal large new hotels which have sprung up in Graubünden—for instance, in the popular Klosters in the Prättigau. The fine old "Adelschaus," at Davos Dörfli, happens to have two names—"Kurhaus" and "Seehof." These are recorded as the names of two rival hotels, while one of the two is diligently characterised as "good." The tourist, who is cautioned to avoid the dubious "Kurhaus" and choose the good "Seehof" must rub his eyes when he finds that they are one and the same. "Murray's" snatches of Swiss biography are very faulty. Heinrich Zschokke, for instance, is actually dismissed as a popular historian and novel-writer. It is true that he was both; and, when Murray tells the tourist that "no good English history of Switzerland has yet appeared," he is probably unaware that a very fair English translation of Zschokke's best work, his popular Swiss history, appeared in Frankfurt as long ago as 1833, and that copies may be often found in England. Of no man is it more true than of the statesman and diplomatist Zschokke that he made history before he sat down to write it. But his greatest renown, throughout the whole German-speaking population of the world, is due to his famous religious work, the *Stunden der Andacht*. Our copy, published by the Sauerländers of Aarau and Frankfurt in 1840, is the twenty-first edition.

The new and plentiful maps in the Savoy and Piedmont section are an improvement on the older editions. They are not over-crowded, and the roads, waters, and configuration of the surface are made singularly clear. The chart of the Mont Cenis Railway and Vaudois Valley is an excellent help to the text, which is here very readable, though the authorities cited, both in the districts sacred to Protestants and in those sacred to Catholics, are not always the latest. We are still sent to Bakewell's *Tour in the Tarentaise* for light upon the country of Francis de Sales. The division of the old fat volume (which was growing fatter with each new edition) into two thin ones is a sensible amendment.

T. HANCOCK.

THE BUILINAS.

Untersuchungen über die Volksepik der Grossrussen. Von Wilhelm Wollner. (Leipzig: Engelmann.)

THE *Builinas*, or semi-historical metrical romances of Russia, have hitherto been made known to Western Europe chiefly by means of M. Alfred Rambaud's attractive account and analysis of them, published about three years ago under the title of *La Russie Epique*. With its brilliance and other literary merits, the book now before us makes no pretence to compete, but Herr Wollner has compiled a very solid and trustworthy work on the subject which may be safely recommended to all who wish seriously to study the questions to which "The Folk-Epic of the Great Russians" has given rise. Its pages, 147 in number, convey a great deal of sound, condensed information. The author is evidently thoroughly familiar with the literature and language of Russia, and is well acquainted with what has been written in other countries upon the popular fiction of Europe; and he seems to have succeeded in keeping clear of the mythological pitfalls which beset the path, and so often bring to naught the explorations, of the enthusiastic student of ancient romance.

The book begins with an account of the various collectors of the poems which so long remained known to few but unlettered peasants in remote parts of Russia, from Richard James, who carried home with him to Oxford from Russia half-a-dozen specimens of poems written down for him in 1619, to Alexander Hilferding, the compiler of the excellent collection of Onega *Builinas*, whose zealous exploration of the wild *builina* district of North-east Russia led to his untimely death. The author then proceeds to give an account of the various books and the chief articles which have been written about the contents of the different collections, especially those in which the origin of the poems is discussed. Thus we have a useful summary of the arguments used by Stasof, who wishes to derive them from Central Asia, as well as those employed by Buslaef, Bezsonof, Orest Miller, and other scholars who, more or less, uphold their originality and their Slavonic character. He then passes on to an examination of the themes of the poems, giving in an Appendix an analysis of the stories relating to each of the heroes of Russian romance. Following the usually accepted nomenclature, he designates as "elder heroes" the dimly seen personages who figure in the apparently mythological poems about the metamorphoses of Volga, who, as a bird, overhears the hostile Turkish Sultan discussing his plans with his spouse, and, as a wolf and a weazel, destroys the girths of that monarch's saddles and the strings of his bows; the wondrous ploughing of Mikula, the representative of agriculture; the matrimonial adventures of Samson and Svyatogor, who vainly attempted to avoid their destined wives; and the suicide of Suchman, arising from his rage at not being properly rewarded, after he had annihilated an infidel host by means of an uprooted oak. After these obscure forms follow the more clearly defined figures of "The Heroes of Kief," the Paladins who feasted

with Vladimir, the ruler of that city, and fought for him and Holy Russia against the infidel. First comes Ilya of Murom, "the Old Cossack," for thirty years a peasant's crippled son, then the chief warrior of his time, the overthrower of the demoniacal brigand, Solovei or "Nightingale." By his side go Dobryna, the slayer of the mystic river snake, and Alyosha Popovich or priest's son, who takes advantage of Dobryna's long absence from home to force that hero's wife to marry him. And after these leading actors come a number of players of inferior parts—Dunai, who first kills his heroic wife, and then repents and kills himself; Ivan Godinovich, who woos and wins a princely bride, but, finding himself betrayed by her, cuts her to pieces; Churilo, the wealthy and well dressed, whose seductive appearance leads to his untimely death; Stavr, whose wife, disguised as an ambassador, rescues her husband from the dungeon into which the capricious Prince of Kiev had flung him; Duk, "the Boyar's Son," too ready to brag about the riches of his father's home; and various other beings of less repute. For their legends it is better for the general reader to consult M. Rambaud's very readable pages. But what is of special value in the present work is the discussion of the various suggestions which have been made as to the sources whence the composers of these quaint romances derived their inspiration. It is a singular fact that poems relating to Kiev and South-west Russia should have been preserved in the memories of peasants of the outlying North-east provinces, while they have died out in the district to which they refer. On this point Herr Wollner's opinion is in accordance with that expressed by M. Rambaud. From, and even before, the time when, in the thirteenth century, the Mongols devastated South Russia, a great migration of its inhabitants towards the North-east took place. The emigrants carried with them, among other treasures, their poetic traditions, and along the shores of Lake Onega, and in the barren wastes towards Archangel, continued to sing the glories of Vladimir and of the Paladins of Kiev. The few who remained behind, and the new-comers who took possession of the lands long left vacant, naturally fixed their attention on the constant wars they were called upon to wage against Turks, Tartars, and similar foes; and there arose among them a new form of poetry, the Douma or Cossack song. As regards the themes of the *Builinas*, Herr Wollner remarks that they are derived partly

"from the great store of folk-tales, the home of which is the East, and which have spread gradually over the West, passed on by word of mouth, until they have become the property of all nations of Europe, partly from literary sources, from Biblical and apocryphal tales, from the romances of Byzantium, and from the various Oriental works with which Europe became acquainted by means of translations at an early period."

Of these sources he gives a useful list, rich in references to periodical and other works which might well escape the notice of even a well-informed student. As an instance of this, we may take his remarks about one of the forms of the name of Dobryna's mother,

Amelfa Timofeevna. The name Amelfa remained inscrutable until it was pointed out by N. Lavrovsky in the *Dukhovny Vestnik*, or "Ecclesiastical Messenger," that it was derived from that attributed in the apocryphal Testament of the Prophet Joseph to Potiphar's wife. She is called in it *Meqplis*, or, according to the Russian translation of the work, Amemfia, whence appears to have sprung the name Amelfa given to the mother of the hero, Dobryna. This derivation appears to be trustworthy. But it is not possible for everyone regularly to peruse the *Dukhovny Vestnik*.
W. R. S. RALSTON.

CURRENT LITERATURE.

Legenda Sanctorum. By H. E. Reynolds. (Elliot Stock.) The traditional fourth-form boy, we all know, is credited with the belief that the ancient Romans indulged in a proud disregard of grammar, and took the nominative or accusative before the verb indifferently. Mr. Reynolds seems to fix the same elastic standard for the monks and other writers of the Middle Ages, and to imagine that the "choice ecclesiastical Latin," as, we think, Dr. Cumming once called it, was a cunning device whereby to conceal the thoughts and to evolve gibberish. The work before us professes to be a specimen of the Lectionary which Bishop Grandison, of Exeter, compiled for the use of his church. Mr. Reynolds, priest-vicar and librarian of Exeter Cathedral, announces his intention of publishing, by instalments, this MS., and also Grandison's Ordinale. Now, if the work is to be carried on in the same style as the present *fasciculus*, we shall be giving Mr. Reynolds good advice in suggesting an immediate suspension of his labours. This *fasciculus* is printed with contractions—a useless toil in the case of a MS. of so recent a period as the fourteenth century—which are supposed to represent those of the original. A cursory glance through the pages will detect misreadings enough and to spare; but we need only confine our attention to the first page of the MS. of which Mr. Reynolds gives a *fac-simile*. By comparing this with the letterpress, we are aware of, at least, four downright blunders, and twice that number of smaller inaccuracies—and all this in the space of thirty-four lines. Why, also, we may ask, does Mr. Reynolds, in his Preface, prefer to print *nimis sectae*, which is nonsense, for the correct reading *unius sectae*, in his extracts from Grandison's will? Dr. Oliver printed the passage correctly, and Mr. Reynolds absolutely quotes from his book. It is really to be regretted that Mr. Reynolds should have been in such haste to rush into print. There are not too many workers in the particular field on which he has essayed an entrance; and the little that is done should be done accurately.

Peter der Eremita: ein kritischer Beitrag zur Geschichte des ersten Kreuzzuges. Von H. Hagenmeyer. (Leipzig: Harrassowitz.) Peter the Hermit did not succeed in getting so far on his pilgrimage as to reach Jerusalem, and therefore saw no vision there, and was not charged by the Patriarch to call on Europe for aid against the infidels, and did not instigate the Pope to preach the first Crusade. Such is Hagenmeyer's somewhat startling result, but he shows how the legend grew up. The real credit was due to the Pope. It has been said that the Crusades were the foreign policy of the Papacy, and they certainly tended largely to increase the papal power. What is true about Peter is that, after the councils of Placentia and Clermont, the Pope commissioned him to preach the Crusade, and that he led the first horde of Crusaders to the East, whose passage

down the Danube was marked by such atrocities that the natives turned on them and cut most of them to pieces. Von Sybel's book about the Crusade had already shown how soon myths about it grew up, and Hagenmeyer has done service in further clearing up the real character of the events.

Fifteen Maps illustrating Caesar's Gallic War. By Albert Kampen. Edited by James S. Stallybrass. (Sonnenschein and Allen.) We have already noticed the German edition of these excellent maps. The letterpress was there given on the paper wrappers, which might easily be lost. The English edition has it in the text, and the maps are given spread out at full length instead of being folded, and the whole is strongly bound in cloth. The German edition was, of course, cheaper, and single maps might be had at twopence each, as, we presume, they may be still; but the English, as a rule, prefer having a series of maps together. The atlas is very useful to students of the Commentaries on the Gaulish War.

Die Gemeindeverfassung der Juden in Rom in der Kaiserzeit. Von Emil Schurer, nebst 45 Jüdischen Inschriften. (Leipzig: Hinrichs.) Our histories of the Roman empire have been almost entirely drawn from authors such as Tacitus and Suetonius, but the mass of inscriptions now collected and critically sifted in the Berlin *Corpus Inscriptionum Latinarum* has enabled us to give a much fuller picture of the state of the provinces as well as of Rome itself than was possible even when Merivale wrote. It results from Schurer's account that the Jews in Rome formed a number of separately organised communities, each with its own synagogue, officials, and Gerusia, but without a trace of common organisation under a single Gerusia; whereas at Alexandria they formed a great and united community. At Rome there were merely separate *collegia* under the Roman law as to such corporations. They may, however, have had a common burial-place. The names of the officials offer some illustrations of the New Testament.

Early Chronicles of Europe. England, by James Gairdner. France, by Gustave Masson. The Home Library. Military Religious Orders of the Middle Ages. By F. C. Woodhouse. These are three publications by the Society for Promoting Christian Knowledge, which has of late put out so many useful manuals of a more comprehensive character than of old, while not deserting its old ground, as is shown by the three interesting books on "The Heathen World and S. Paul"—in Damascus, Asia Minor, and Greece—by G. Rawlinson, E. H. Plumptre, and G. S. Davies respectively. Mr. Gairdner's book on the sources of our mediaeval history is the most interesting of the three above mentioned, as he has judiciously quoted characteristic passages from our chief chroniclers, putting them of course into an English form. On the other hand, Mr. Masson has given a more complete account of the lesser French authors, and more help in the way of indexes. It would be very convenient if Mr. Gairdner would, in his next edition, add a list of the less-known writers, with dates—two or three lines to each would suffice. A student often wants to refer to such a list, and is disappointed at not finding the name he wants mentioned. Mr. Woodhouse's book mainly repeats the old accounts of the great sieges of Rhodes and Malta by the Turks, but they are always interesting, especially to the young. In giving a history of the destruction of the Templars, the author does not mention how unpopular they early became, as is shown by the saying of Richard I., and by the notices in Joinville. The sketches of the Teutonic Knights and of the lesser Orders are useful, but there is no index.

Die deutsche Augustiner-Congregation und

Johann von Staupitz. Ein Beitrag zur Ordens- und Reformationsgeschichte nach meistens ungedruckten Quellen. Von Th. Kolde. (Gotha: Perthes.) In this very careful work, the author of which has consulted not less than twenty-eight archives, the history of the Augustinian Order in Germany has met with a far more thorough investigation than it has ever received before. It was to this order that Luther belonged; but it is evident that the doctrines prevalent among the German Augustine friars contained nothing that could encourage him in his struggle against ecclesiastical authority. Herr Kolde has especially occupied himself with the biography of Johann von Staupitz, and the investigation of the relations of that remarkable man to Luther. He has also been enabled to throw fresh light upon the last years of the life of Johann Staupitz, having obtained important legal documents from the archives of the Church of St. Peter at Salzburg, some of which, together with other documents, are printed in the Appendix. There remains no doubt that, towards the end of his life, Johann Staupitz was ever approaching more and more nearly to Luther's manner of thought and teaching, although he was unable to draw from Luther's doctrines their practical consequences. At the conclusion of his Preface, Herr Kolde expresses his intention of publishing the correspondence of Spalatin. We wish every success to this undertaking, and are convinced that Herr Kolde will show himself perfectly competent to perform his new task.

Maximilian's I. Beziehungen zu Sigmund von Tirol in den Jahren 1490-96. Studie zur Charakteristik beider Fürsten. Von Victor v. Kraus. (Wien: Holder.) The author of this little publication, already favourably known by previous works upon Austrian history, narrates the circumstances under which the transference of the Tyrol from the Archduke Sigmund to the Roman King Maximilian, in the year 1490, was accomplished, and takes this opportunity of correcting the views of other historians. The principal materials for this work have been gathered from the letters of a certain Florian Waldauf von Waldenstein, whom Maximilian appointed as Sigmund's agent at his Court. As Waldauf accompanied the King on his expedition to Austria and Hungary in 1490, his letters, in which he is very communicative, form an important contribution, at least for a short period, to the history of Maximilian.

Der Vertrag von Alt-Ranstadt. Oesterreich und Schweden, 1706-1707. Ein Beitrag zur Geschichte der österreichischen Politik während des Nordischen Krieges. Von Jaroslav Goll. (Prag.) This carefully written work may be regarded as a valuable supplement to Noorden's *History of the Eighteenth Century*. Prof. Goll has made use of a number of official documents, almost entirely belonging to the archives of Vienna, and, relying upon these papers, relates the history of the important agreement in which the Emperor was compelled to make such large concessions to the Protestants of Silesia. For English readers, the most interesting part of the work is that in which Marlborough's visit to the Swedish camp is mentioned.

Gentz und Cobenzl. Geschichte der österreichischen Diplomatie in den Jahren 1801-5. Nach neuen Quellen von Dr. August Fournier. (Wien: Braumüller.) The biography of the most gifted and famous of the political writers of Germany is enriched by an important contribution in this work. From it we learn what trouble it cost to establish him—the Protestant and Prussian—in Austria, that very Austria in which he subsequently became the literary shield-bearer of Metternich and the harbinger of reaction. We find that he carried on a formal war with the Minister Cobenzl, because, in his foreign policy, the latter had hesitated for a

long time to accomplish the rupture with France. We obtain information respecting the remarkable memorial addressed by Friedrich Gentz to the Archduke Johann in September 1804, of which only a fragment was hitherto known. In this memorial Gentz pleads for a close alliance between Austria and Prussia, in which he sees a permanent obstacle to a union between France and Russia. He also fully expresses his sentiments regarding England and the English Constitution, with that enthusiasm which distinguishes him as a scholar of Burke. A series of documents from the archives of Vienna is added to this book by way of Appendix. The author, however, has also been enabled to make use of the memoirs of the Archduke Johann and of Metternich.

Studienreisen eines jungen Staatswirthes in Deutschland am Schlusse des vorigen Jahrhunderts. Von einem Ostpreussen. (Leipzig: Duncker.) This work is derived from the posthumous papers of the celebrated Prussian statesman Théodore von Schön, whose memoirs have recently aroused a great literary dispute. In his youth, when endeavouring to add to his sources of information by travelling, Théodore von Schön kept a careful diary. Selections from this, of a very instructive kind, are given, and are used by the editor in his own occasionally somewhat discursive narration. This volume merely treats of the journey of the young Schön through Germany. We hope to hear at a future time, from his own description, what impression was made upon him by England, the country to which he owes the greatest stimulus to his subsequent activity as the associate of Freiherr vom Stein.

Rheinsberg: Memorials of Frederick the Great and Prince Henry of Prussia. By Andrew Hamilton. In 2 vols. (Murray.) "Anyone who has thought it his business to read them through," says Mr. Hamilton of the great Frederick's poems, "will have felt, on getting to the end, pretty much as if he had been set to munch the thick paper on which they are printed." The munched paper sensation is easily obtainable from the exciting narrative of personal adventure in that delectable country, the Mark of Brandenburg, which Mr. Hamilton's readers have to undergo before they arrive at Frederick the Great, and after they have buried Prince Henry. In emulation, perhaps, of M. Gachard's account of his expedition to Simancas, Mr. Hamilton describes, in endless detail, the "good fun" of his coach-journey from Berlin, the Rheinsberg omnibus, the smelly rooms, "quite loathsome with stains and filth," occupied by him at the *Rathskeller*, the menu of his nasty dinner there, the manners and morals of the "very dirtiest servant girl I ever saw," and so forth. In order to get well soaked in the genius of the place, which is a vile one, Mr. Hamilton actually settled in the town. Not only does he give an accurate topographical sketch of the lodgings which he finally selected, but he carefully states his reasons for rejecting some rooms offered him by a Jew grocer, whose stock-in-trade is particularised. Of the sayings and doings of his eventual landlady we hear much more than of essential personages of his book, like Queen Elisabeth Christina or Princess Henry. It is a very interesting and unparalleled circumstance that, while in Frau Lemm's house, Mr. Hamilton often took his tea at dusk, near an open window, when he used to make out the meal with cold chicken and eggs, which alternated with jam. That the memorials of Rheinsberg may be brought well down to date the author mentions that the Schloss porter's wife had lately been in the straw, and he analyses Frau Lemm's ideas about her house property in the town, expatiating, by way of supplement, on his own advice to his landlady to pay her masons by the job, and not

to boil her sister's tea. That readers to admire this sort of thing will not be "awanting," as Mr. Hamilton expresses it, we are well aware. But the hypercritical student will perhaps remember Frederick's remark when the Kriegs-kammersent him in a bill of £30 for repairs to the Rheinsberg road—"they must think me a great ass to try to get me by the nose with such nonsensical stuff." When Mr. Hamilton gets out of the Cook's tourist vein he appears to greater advantage. The obscure and ugly *château* of the Platens and Bredows is not quite Versailles, or Windsor, or "the House in the Wood." The Prince of Prussia's round-table included neither a Condé, nor a Bossuet, nor a Molière; the "Tourbillon" was not quite Mdle. de la Vallière, and very few of us have heard of Caesarian and Diphane, or of the Swans of Padua and Mittau. To recall to life these comparatively obscure personalities, when we have no St. Simon, but only German Dryasdusts like Nicolai and Bielefeld, is no easy matter, and Mr. Hamilton's attempt to do so is a creditable performance. His pictures of character and incident are not of a particularly high order; the style is light and gossiping, and the first personal pronoun is obtruded with unpleasant frequency. But the work is readable, the subject has been fairly mastered, and the proper authorities, as a rule, have been laid under contribution. And Mr. Hamilton's bright *guidesque* manner, though not in his hands pushed to great perfection, is, in itself, more appropriate to the men and things of this particular epoch than the lurid lights and colour employed by the great Rembrandt of the historic art—Carlyle. Mr. Hamilton's treatment is, however, too passive; he seldom does more than compile and filter existing materials, without attempting to solve the psychological or other problems which his story presents. Very unsatisfactory, though not from taking too little room, is his chapter on old Fritz as a musician. He knows of no trustworthy estimate of the kind and degree of the royal flute player's skill as an executant, and yet there is a minute account, detailed enough to satisfy a Richardson or a Patten, of one of the Potsdam concerts by Dr. Burney, to whom, for other points, reference is made by Mr. Hamilton. Our author is evidently unaware that Prince Henry met Gibbon in Switzerland. A reference to the characteristic passage in the historian's Autobiography on the "wit and malice of a demon," and to Gray's remarks on Frederick's poems, would have elucidated Mr. Hamilton's subject far more than his expostulations with Frau Lemm for paying masons by the job and boiling her sister's tea.

Notes of Travel. Extracts from the Journals of Count Moltke. (O. Kegan Paul and Co.) Although these sketches of Italian, Roman, and Spanish travel have a less concentrated interest than the Russian diary reviewed some time since in the ACADEMY, they are full of those fine qualities of thought, style, and observation which characterise all the illustrious author's writings. Whether the subject be the geology of the valley of the Tiber, or the influence of botanical development and decay in the Roman landscape, or the destruction of the Fabii, or Constantine's victory over Maxentius, or the gowns, necklaces, skin, and shoulders of the Empress of the French, or the dinner menus at the Tuileries, the victor of Sadowa and Sedan is always indefatigably accurate and minute. The style, in this case, is by no means quite the man. There are no symptoms of Count Moltke's stern and starchy personality in his genial remarks on *Dindon truffé*, *pâté de foie gras*, and lobsters, on ballet-girls, and all the other amenities and trivialities of life. It would have been interesting to discover his opinions on the French

army; but his professional criticisms are very scanty. However, he ridicules the way the troops knock their muskets about, and observes that such "a fierce clatter is rather bad for the weapon." *A propos* of the Minié rifle, which was then under consideration, Count Moltke makes a remark which shows how thoroughly he took the measure of the firing capacity of his future enemies. He says:—

"Not much attention is paid here to accurate aim, nor is it expected in the field. . . . Such a delicate instrument as our percussion rifles could not be put into the hands of the French infantry, since they require the excessive care and consideration which we bestow on our arms and on the men who carry them."

This is prophetic of the late war. Nothing was more remarkable in 1870 than the miserable use made by the French of their *chassepots*. As the General passed the Vosges on leaving France with the Royal Prussian visitors, he made this reflection:—"It was melancholy to find ourselves among a German-speaking people, who are, notwithstanding, good Frenchmen. We left them in the lurch"—but only for sixteen years!

Geography for Little Children. By Antonia Zimmer. Maps and illustrations. (Stanford.) The language employed in this little text-book is studiously simple, but the matter conveyed in it, we fancy, is somewhat beyond the reach of Dolly, Fantie, and Too-Too, to whom the little book is dedicated. We hardly see in what respect this primer differs from other books of the same kind. The author is of opinion that the "sole objects of the earliest instruction in geography should be to show children how to use a map, and to teach them a little of that elementary physical geography which forms the basis of all knowledge about the earth." She supplies her children with a globe and a few clear maps, and sets questions very much like those set by geographical teachers since the days of Aristophanes. We venture to differ from her. A child ought first of all to be taught to observe the topographical features of its own neighbourhood, and only after some definite ideas of topographical features have been acquired from actual observation ought we to lead it into districts which lie beyond its field of vision. What will it profit a "little child" to be told that "the Highlands [of Scotland] are divided from the Lowlands by a chain of mountains called the Grampians," even supposing the information sought to be conveyed in this sentence were correct?

The Funny Picture Book. (Griffith and Farran.) Some of the pictures are funny, some are not. They are very badly drawn and very coarsely coloured. The verses are translated from the German, and are somewhat in the style of Struwwelpeter, but very inferior to that old favourite. The morals appended to each tale are unexceptionable.

NOTES AND NEWS.

MR. G. F. WARNER is preparing for the Governors of Dulwich College a detailed catalogue of the Alleyn Papers and other MSS. preserved in the college library and muniment room. The value of the collection for the early history of the English stage is well known, and all the more important documents have already been printed. The printed copies, however, have never before been systematically compared with the originals, and some further forgeries have now been found in addition to those exposed twenty years ago by Mr. N. E. Hamilton and Dr. Ingleby. The single genuine mention of "Shaksper" appears to have been hitherto overlooked. This is a note of the purchase of his Sonnets by Edw. Alleyn in 1609, the year of publication, for the sum of fivepence.

In 1858 Mr. Huth gave for his copy of the same edition £154 7s. Unfortunately, Alleyn's copy is no longer to be found in the college library.

THE Hibbert Lectures for 1881 will be delivered by Mr. T. W. Rhys Davids, who will take as his subject Buddhism, with special reference to the development of its doctrine and the history of its canon and of its internal organisation, as compared with the corresponding events in the history of Christianity.

THE Rev. W. J. Loftie has privately printed a short monograph of *The Table of Abood* (i.e., the New Tablet of Abydos), with woodcuts of the seventy-six cartouches, a transliterated list of royal names, and a few explanatory notes. Were it purchaseable, students of Egyptian history would find this little pamphlet both useful and trustworthy.

We are glad to be able to state that the Rev. Alexander Napier, the editor of Barrow's works, is preparing a new edition of Boswell's Life of Johnson with the Tour in the Hebrides. While preserving all that is of value in Croker's edition, it will also comprise the results of researches by more recent students and admirers of the subject of these works. Moreover, the text, which has been much tampered with, will be scrupulously restored to its original integrity. The volumes will be published by Messrs. Bell.

PROF. MAX MÜLLER's paper "On the Discovery of Sanskrit Texts in Japan," which is to appear in the forthcoming number of the *Journal of the Royal Asiatic Society*, has been translated into Japanese. A French translation of it by M. de Milloué will appear in the *Annales du Musée Guimet*.

MANY of our readers will be glad to learn that Mr. J. G. Fitch has undertaken to edit for the Syndics of the Cambridge University Press the course of lectures on educational principles and methods which was delivered by him in the last Lent term in the university, under the auspices of the Teachers' Training Syndicate. The volume may be expected to appear early in the autumn.

THE death is announced of the widow of Mr. Shirley Brooks, author of *The Silver Cord*, &c., and late editor of *Punch*. Mrs. Brooks leaves two sons, one of whom pursues the literary profession.

AFTER the publication of the concluding volume of his *Origines du Christianisme*, M. Renan will bring out a translation of *Ecclesiastes*, with a critical introduction, which, it is said, has long been ready for the press.

THE comprehensive work by Mr. William Saunders on *The New Parliament* is, we understand, nearly completed, and its publication may be looked for in the course of the next few days.

MR. T. W. RHYS DAVIDS' work on the Buddhist Jātaka tales, with an Introduction on the connexion between the fable and story literature of East and West, has passed through the press, and will be published shortly. Mr. Trenckner's edition of the Pāli text of the Milinda Panha, a series of discussions between the Greek King Menander and the Buddhist priest Nāgasena, which ended in Menander's conversion, will be ready for publication almost immediately; and Mr. Trenckner has expressed his intention of then devoting himself to the preparation of an edition of the Majjhima Nikāya.

MESSRS. GRIFFITH AND FARRAN have in the press, and will publish on the anniversary of his death, a Life of the late Prince Louis Napoleon, compiled by Miss Ellen Barlee. Many who knew the young Prince have aided Miss Barlee in writing the Life, and she has had the opportunity of procuring information

from many special sources both in Paris and in England. The volume will consist of about four hundred pages octavo, and will contain a photograph of the Prince and other illustrations.

THAT unresting, yet unhesitating editor of Shakspeare's plays, Mr. W. J. Rolfe, of Cambridgeport, Massachusetts, has just brought out two more volumes of his handsome and excellent school series, the two parts of *Henry the Fourth*. The Notes are posted up to the latest comment of Mr. Crosby, and the latest illustrative extracts in the New Shakspeare Society's *Transactions*. That on *drum*, p. 185, the last word of 1 *Henry IV.*, III. iii., is the first of its kind; and others call attention to the metrical peculiarities, like the final two-syllable *-i-on* (pp. 197, 199), which Shakspeare used even in his very latest plays. The extracts on the characters in *Henry IV.* are from Hazlitt, Johnson, Verplanck—an editor whose work is far too little known in England, and whose edition is not in the British Museum—Cowden Clarke, Dowden, Furnivall; and on the last but one of these critics Mr. Rolfe says, "In the way of general aesthetic criticism, Dowden's *Shakspeare* is, to my thinking, by far the best of recent books." Full extracts from Holinshed's (or "Reine Wolf's") *Chronicle* are given by Mr. Rolfe, and woodcuts of the chief places from Knight's *Shakspeare*. The books are very handy to use, and admirably got up.

MESSRS. NIMMO AND BAIN are about to publish, under the name of "The Modern Foreign Library" and the auspices of the International Literary Association, a selection of the best novels of all foreign countries, edited by Henri von Laun. The first volume will be a translation of Lapointe's *The Rival Doctors* by the editor of the series.

THE English edition of Louis Kossuth's new work, which will be published by Messrs. Cassell, Petter, Galpin and Co. under the title of *Memories of my Exile*, will, it is expected, be ready for publication during the coming week.

MESSRS. REMINGTON AND CO. have in the press *A Son of Mars: a Novel*, by Major Arthur Griffiths; *Lord of Himself: a Novel*, by Lord William Lennox; and *My only Love: a Novel*, by E. Aylmer Blake.

MR. KARL BLIND will have an article in the *Gentleman's Magazine* on "Wotan, the Wild Huntsman, and the Wandering Jew," in which he seeks to show the gradual evolution of the Ahasuerus legend from the Saga-circle of Germanic mythology. From the same author there appear essays in the *International Review* on "The Revolutionary Movement in Russia," and in *Minerva* on "The Earliest Vestiges of a German Drama" in connexion with the Passion Play of Oberammergau.

A COMMISSION has been appointed by the Turkish Government to prepare a catalogue of the MSS. in the principal libraries of Constantinople.

LETRONNE's papers are to be published in a collected form, under the editorship of M. Fagnan. The Graeco-Egyptian series will appear at the close of the summer.

Two bound MSS. of Lamartine have just been sold in Paris. The MS. of *Jocelyn*, dated 1836, fetched 2,805 frs.; and that of *Les Harmonies Sacrées*, dated 1826, 655 frs.

THE *Times* records the death of M. Paul de Musset, the poet's elder brother, at the age of seventy-six. He began to write historical novels in 1832, brought out two plays in 1856 and 1857 with but little success, and four years ago published a Life of his brother, whom he had defended in *Lui et Elle* against George Sand's allusion to her rupture with Alfred de Musset in her *Elle et Lui*.

M. O. TERRIEN DE LA COUPERIE writes:—

"Owing probably to the special nature of the subject which formed the matter of discussion at the last meeting of the Royal Asiatic Society, a slight mistake occurs in your notice of the paper which I read on that occasion.

"It was the *Yh-king* and not the *Yh-Sing* of which I then spoke, and from which I translated *verbatim* one of the four chapters I have prepared. At the same time I pointed out the similarity of shapes and sounds of the Akkadian with the Chinese hieroglyphs, thus indicating a common origin. The title of my paper was 'On the *Yh-King* and the Origins of Chinese Culture.'

AUERBACH'S new and very successful novel *Brigitta* is being translated into English, and will be the next work in the Tauchnitz German Series. Being copyright in England, it will be obtainable at the usual low price in England as well as on the Continent.

WITH the assistance of the Saxon Government, a new historical magazine has just been started at Dresden. The *Neue Archiv für Sächsische Geschichte und Alterthumskunde* is edited by Dr. Hubert Ermisch, Secretary to the Royal State Archives of Saxony, at Dresden, whose last publication, the sixth volume of the *Codex Diplomaticus Saxonie Regiae*, was favourably noticed in our issue of March 8, 1879. The new *Archiv*, which is printed and published by the firm of W. Baensch, of Dresden, is a continuation of Dr. von Weber's *Sächsisches Archiv*, and is, like the latter, patronised by the Government. By all persons interested in the history of Saxony, the necessity of a similar undertaking had been felt; and thus the new magazine is intended as a sort of central organ for all the historical societies of the kingdom of Saxony. As its title implies, it will also open its pages to the study of antiquities; in fact the former *Mittheilungen des Sächsischen Alterthumsvereins* has been discontinued, and is now united with the new magazine. For his first number Dr. Ermisch has succeeded in securing the assistance of historians and antiquaries of note. Prof. G. Droysen, of Halle, gives a long essay on "Holck's Invasion of Saxony in 1633;" Prof. Grünhagen treats of the "Corps of the Prince of Anhalt in the First Silesian War;" Dr. Lenz contributes from unpublished MSS. in the Marburg Archives an "Autograph Letter of Christopher of Carlowitz on the Death of Maurice, Elector of Saxony;" Dr. Schnorr von Carolsfeld, Royal Librarian, gives a short "Biography of the late Dr. F. K. Seidemann," the greatest Luther scholar of our time, which is followed by an accurate bibliography of Seidemann's various works; the Minister of State, Dr. P. von Falkenstein, opens the number with an essay on the Dresden Society for Antiquities and its connexion with the new *Archiv*. Critical reviews of new books and a bibliography of works of a local historical character are given at the end of the first number. The *Neue Archiv* is to appear quarterly, and costs six marks per annum.

THE Roxburghe Club has been asked to print the MS. of Samuel Sheppard's poem, "The Faerie King, Fashioning Love and Honour," which contains

"a list of all the Lords of Sense,
Ancient, and modern Bards."

Sixty-five of them there are. After Hebrew, Greek, Latin, Italian, Dutch, and Spanish poets, come the French, headed by

"MAROT, the first, wearing a verdant crown:
take him in such an Age that little knew,
hee's exquisitely rare, and well may own
the title of the Gallick Ennius,
Such as the ancient CHAWCER is with us."

Then follows the Scotch Buchanan, and then the English poets, first

"a Swaine, of yore
the bonniest and the blythest one yfere,

CHAWCER, a Knight readen in vertues lore,
who knew full wellen how to Jape and Jeere:
by Mercury, compare those barbarous times
with his conceits, and you'll applaud his Rimes."

The others follow in this order:—

Sir Thomas More	Johnson
Sydney	Fletcher
Spencer	Sands
Harrington	Donne
Chapman	Goffe
Wootton	Quarles
Daniell	Webster
King James	Randolph
Bacon	Sucklin
Shakespeare	Cartwright
Rawleigh	Charles [I.]
Drayton	

and, in accordance with the snobbishness of the age,

"the last in order, but the first in worth
for Eloquence and boundlesse Oratorie,
(whom I could wish, FATE had denyde a birth,
or being borne, the heavenly Consistory
had voted him a longer date on Earth)
is that great CHARLES, who to's eternall glory,
to the rude seas and the relentless stones
Sung his admired MEDITATIONS."

THE death is announced of Prof. Bohtz, Professor of Philosophy at Göttingen, and author of *Ueber die Idee des Tragischen* and *Ueber die Komödie*; of Mr. Seth B. Hunt, co-founder and original proprietor of the New York *Independent*; of the Rev. Francis Johnstone, of Edinburgh, author of *The Work of God and Man in Conversion*; and of Dr. Nils Johann Andersson, the celebrated Swedish botanist and traveller.

THE *Theologisch Tijdschrift* for May contains:—Kuenen, "Contributions to the Criticism of the Pentateuch and Joshua: VI. Dinah and Shechem, VII. manna and quails;" Straatman, "Sketches from the Church History of the Second Century: IV. The Importance of the Paschal Controversy for Christian Theology;" Koekebakker, "Ethical Studies in England: II. Bradley's *Ethical Studies*" (simply an abstract is given). Notices of books:—The *Hebrew Migration from Egypt* (not sufficiently critical); Scholz on the Alexandrine version of Isaiah; Conder's *Palestine* (translated).

A CORRESPONDENT in Moscow writes:—

"We are all rejoicing at the fall of Count Tolstoi, the Minister of Public Instruction. We are also on the point of erecting a monument to Poushchine, our greatest poet, and a great admirer of Shakspeare and Byron. The best Russian authors—among others, Turgenev—are to give discourses on Poushchine's literary career at a solemn assembly on June 8, at which 'The Society of the Friends of Russian Literature' intends to celebrate his memory. Invitations are to be sent to different Slavonic and foreign writers, and also to literary and scientific societies.

"Prof. Kovalefsky has nearly finished his work on the social condition of England in early times."

EXPLORATION IN CENTRAL ASIA.

In a volume of correspondence relating to Central Asia, recently issued by the Foreign Office, we find an account of an important journey to the upper course of the Oxus, of which, we believe, nothing has hitherto been heard in this country, and the immediate result of which was a detailed chart of the course of the Oxus from the River Vaksha (called the Surkhab in Gen. Walker's great map) to its mouth, a distance of more than one thousand miles. M. Bykof started from Samarkand in company with an embassy sent to the Amir of Bokhara, who gave him special facilities for exploring his territory. After encountering some difficulties, he reached Kobadian on the Oxus, where he was instructed to obtain a boat for the journey on the river. This, however, appears to have been no easy matter, as there were no boats on the

River Vaksha and only two in the whole *bekdom*. The boat, when purchased, had to undergo some alterations, and M. Bykof availed himself of the delay to make excursions in the Kobadian *bekdom*, or more properly along the valley of the Lower Kafirningan. The time thus employed was well spent, for he was able to make himself acquainted with an almost unknown corner of Central Asia. Joining his boat at the ruined Kurgan fortress of Alyadj, near the *embouchure* of the Kafirningan, M. Bykof commenced his journey on the Oxus. As far as the ferry of Patta-Kissar (or Ohushka) the banks are almost desolate, after which settlements occur at intervals, and beyond the town of Kalif both banks are inhabited up to the town of Ildjick. Then military posts are found at intervals, with large intervening wastes, and this continues up to the town of Pitviak, where the Khivan oasis commences. Up to the town of Kalif, mentioned above, the scenery on the banks of the Oxus is described as fine; wild precipitous declivities extend to the water's edge on one side, while the opposite bank is covered with thick vegetation and dense groves of *tugal*, the hot-beds of fever. Beyond Kalif the banks are covered with cultivated fields, gardens, and rows of native habitations; the islands and the river margins are overgrown with reeds, and marshy. M. Bykof was detained by strong winds, but eventually reached Karki, where it had been arranged that he should meet the small steamer *Samarkand*, which had previously never been higher up the Oxusthan Charjui. On his joining the steamer his journey was practically brought to a close, for he was immediately attacked by fever, and confined to his cabin nearly the whole way down to Petro-Alexandrovsk. Though, for obvious reasons, M. Bykof is reticent as to the details of his operations, he evidently made very minute observations as to the depth, width, and current of the river during the whole of his boat journey, and he believes that the steamer could have ascended that part of the river which he had surveyed above the ferry of Khoja Saleh. Owing to his unfortunate illness, M. Bykof was prevented from obtaining ethnographical information respecting the inhabitants of the central portion of the Oxus, and data as to their *économie*; but during the three years he has spent in this region he has collected ample materials on which to base what will no doubt prove to be a highly important sketch of the whole valley of the Oxus.

THE CULTUS OF ST. THOMAS OF CANTERBURY IN ICELAND.

At the last meeting of the Cambridge Antiquarian Society, Mr. Magnússon called attention to the great interest which the Icelanders of the thirteenth century took in collecting and bringing together into connected narratives the widespread accounts of the life of Archbishop Thomas of Canterbury. His fame reached Iceland very soon after his death. About 1190 an Icelandic chief made a vow to the Saint, and brought as a gift to his tomb a walrus skull with both the teeth fixed in it, walrus teeth being at that time a high-priced article of commerce—the ivory of the North, in fact. Two principal recensions of a Saga of Archbishop Thomas exist, both written by men who flourished in the thirteenth century. From the latter, which is preserved almost entire, evidence may be gathered to show that Icelanders had brought verbal accounts to Iceland from England of the Saint; and it would seem that certain personal peculiarities, such as the stuttering in his speech, which no Latin life of the Saint mentions, must have been observed by eyewitnesses. The Icelandic recensions prove beyond a doubt that their principal source of

information was a Life of the Saint written by Robert of Cricklade, Prior of St. Frideswide's, although by no writer on English history and literature is the Prior known as the author of any such work. Miracles which are expressly stated in the Icelandic Saga to be set forth in the Prior's words have no place in the authorised miracle-collections of the Saint. The life of Archbishop Thomas had a peculiar charm for the Icelanders, and the great devotion shown him is evident, among other things, from the fact that no other single saint had so many churches dedicated to him as Thomas had after his canonisation was known in Iceland. And the *Litæra fraternitatis concessa Wytfrido Juarii filio de Insula de Island*, taken together with the information which contemporary annals supply, is a further proof that so late as the fifteenth century the Saint was considered worthy of the laborious pilgrimage which the distance of Iceland involved, and of rich gifts and special adoration. The name of the Icelandic pilgrim was doubtless *Vigfús Ivarsson Hólmr—de Insula* being a translation of his surname, Engl. *holme*. The misspelling of it was due, Mr. Magnússon maintained, to a document, which must have formed an item of his credentials to the chapter—viz., a letter of indulgence which this same Vigfús had procured in 1402 at Roskild in Denmark from the Papal Nuncio at the Court of Queen Margaret, Frater Augustinus de Undinis, where he was called Wichfridus, *c* and *t* having the same form in the writing of the time. The Cantuarian document was undoubtedly genuine, for the names of Vigfús' mother Margret, his wife Gudfridr, and the children known from Icelandic records, Margret, Ellendr, Ivar, all agree perfectly, and even the name of Vigfús' father-in-law, Ingimundr, reappears in the very similar form of Edmundus. This letter shows that a certain Icelandic document, still extant, dated 1407, by which historians had fixed the death of Vigfús to a time anterior to that date, must be re-examined as to its genuineness, which Mr. Magnússon himself did not see his way to support. As to the blood-relationship with Archbishop Thomas, to which Vigfús evidently laid claim at Canterbury, Mr. Magnússon held that nothing from any northern source could be adduced in its support; but was willing to grant that Vigfús, a man of upright character, of great integrity and fervid belief in the Saint, must have been possessed of some evidence in support of it which was satisfactory to him and acceptable to the Chapter of Canterbury.

SELECTED BOOKS.

General Literature.

- BETHAM-EDWARDS, M. *Six Life Studies of Famous Women*. Griffith & Farran. 7s. 6d.
 BLACKBURN, R. D. *Mary Anerley: a Yorkshire Story*. Sampson Low & Co. 31s. 6d.
 CUNNINGHAM'S *Lives of the Most Eminent British Painters*. Ed. Mrs. C. Heaton. Vols. II. and III. Bell. 7s.
 FURTWÄNGLER, A. *Die Bronzefunde aus Olympia u. deren kuestgeschichtliche Bedeutung*. Berlin: Dümmler. 4 M.
 GAUTIER, Théophile. *Tableaux à la Plume*. Paris: Charpentier. 3 fr. 50 c.
 HAYARD, H. *L'Art et les Artistes hollandais*. III. Paris: Quantin. 10 fr.
 KNIGHT, W. *The Missionary Secretariat of Henry Venn*. Longmans. 18s.
 POTRIER, J. *Les Mélodies grégoriennes d'après la Tradition*. Tournay. 12s.
 PULSZEY, F. *Meine Zeit, mein Leben*. Pressburg: Stämpfel. 10 M.
 SWINBURNE, A. C. *Songs of the Spring-Tides*. Chatto & Windus. 6s.
 WITT, Mdme. de. *M. Guizot dans sa Famille et avec ses Amis (1787-1874)*. Paris: Hachette. 3 fr. 50 c.

Theology.

- ZAHN, Th. *Acta Joannis unter Benutzg. von C. v. Tischendorf's Nachlass bearb.* Erlangen: Deichert. 10 M.

History.

- ANTHOINE, *Journal des: La Mort de Louis XIV.* Paris: Quantin. 6 fr.
 BARDELEY, C. W. *Curiosities of Puritan Nomenclature*. Chatto & Windus. 7s. 6d.
 BRUNNEMANN, K. *Maximilian Robespierre. Ein Lebensbild*

- nach zum Theil noch unbenutzten Quellen. Leipzig: Friedrich. 4 M. 50 Pf.
 CAMPARDON, E. *Les Comédiens du Roi de la Troupe italienne*. T. 2. Paris: Berger-Levrault. 20 fr.
 CIVIL and Political Correspondence and Memoranda of F.M. the Duke of Wellington, K.G. Vol. III. 1831-32. Murray. 20s.
 LANGWORTH V. SIMMEREN, H. Frhr. *Oesterreich u. das Reich im Kampfe m. der französischen Revolution. Von 1790 bis 1797*. Berlin: Bidder. 18 M.
 LENZ, M. *Briefwechsel Landgraf Philipp's d. Grossmüthigen v. Hessen m. Bucer*. 1. Thl. Leipzig: Hirzel. 14 M.
 FREGER, W. *Beiträge u. Erörterungen zur Geschichte d. deutschen Reichs in den J. 1330-34*. München: Franz. 2 M. 40 Pf.
 RAVASSON, F. *Archives de la Bastille*. T. 2. Règne de Louis XIV. (1702 à 1710). Paris: Pedone-Lauriel. 9 fr.
 ROCKINGER, L. *Ueb. ältere Arbeiten zur bairischen u. pfälzischen Geschichte im geheimen Haus- u. Staatsarchive*. München: Franz. 4 M.

Physical Science and Philosophy.

- CORFIELD, Prof. *Health*. C. Kegan Paul & Co. 6s.
 GIZYCKI, P. V. *Ueb. das Leben u. die Moralphilosophie d. Epikur*. Berlin: Mayer & Müller. 1 M. 20 Pf.
 HOSIUS U. V. DER MARCK. *Die Flora der westfälischen Kreideformation*. Cassel: Fischer. 48 M.
 KANITZ, A. *Plantae Romaniae hucusque cognitae*. Klausenburg: Demjén. 3s.
 RABUS, L. *Die neuesten Bestrebungen auf dem Gebiete der Logik bei den Deutschen u. die logische Frage*. Erlangen: Deichert. 3 M.
 SIEBENTHIST, A. *Schopenhauer's Philosophie der Tragödie*. Pressburg: Stämpfel. 10 M.

Philology, &c.

- MUELLER, A. *De Σ littera in lingua graeca inter vocales positæ*. Leipzig: Stauffer. 1 M.
 PERTSCH, W. *Die arabischen Handschriften der herzogl. Bibliothek zu Gotha*. 2. Bd. 2. Hft. Gotha: Perthes. 9 M.

CORRESPONDENCE.

CHAUCER'S PRIORESS'S NUN-CHAPLAIN.

3 St. George's Square, N.W.: May 18, 1880.

This old puzzle is at last cleared up. My paper on it in our Chaucer Society's *Essays on Chaucer*, arguing that the Chaplain was a secretary and helper of the Prioress, and, of course, a nun, was sent by a Roman-Catholic friend to a Benedictine nun in an abbey in the south-west of England, and called forth the following answer, which its writer kindly allows me to make public:—

"Forgive me for saying that I cannot help being much amused at the idea of your . . . friend Mr. Furnivall and other learned savants puzzling over the poor 'Nonne-Chapeleyn.' It is an office still held in most Benedictine convents, I fancy, and is called by either term, *Chaplain* or *Secretary*—and its duties (which I performed for six years, as Chaplain to our dear deceased Abbess) consist in not only writing or sealing letters for her, when she may so wish, but mainly in attendance on her in choir on those great festivals, Easter, Christmas, &c., &c., when her crosier is used. On those great days, the abbess intones the Hymns, reads the Capitulum, the concluding lesson, &c., and the prayer, and as she, holding her book for these, could not well hold the crosier herself, it is held, at her side, by the Nun whom she has appointed Chaplain. The choir of course always forms part of the church or chapel—hence, I presume, the name of Chaplain. With regard to the Abbess's crosier, although, properly speaking, she has no claim or right to it, yet it has of old been allowed, and still continues to be given her, by courtesy, as a badge of her having the care and command of the monastery, and I have heard (but do not know if it is so) that in the cathedral of Ely, the old tomb of the Abbess St. Ethelred has, among its sculptures, one representing her with her crosier, either lying by her or held by her—I do not know which, having no friend in those parts whom I could ask to ascertain the fact; but I think I was told that she was represented as dead, with her crosier by her side.—Mr. Furnivall is to be complimented on his excellent guess, that the word, or rather office, meant secretary. It is, in fact, the Nun who has special charge of attending on the Abbess and giving assistance when she needs it, either in writing, when she (the Abbess) is busy, or in attending when sick, &c., but that which comes most often to claim her services is, on the twelve or fourteen great festivals, as stated above. In our abbey we call the Nun whose office is to hold the crosier for Lady Abbess, her *Chaplain*,

although in our Ceremonial she bears indifferently the name of Chaplain or Secretary. But in an old French Ceremonial of the Abbey of Montmartre, dated 1669, there is mention not only of the 'Chapeline' but also of the 'Porte-Crosse.' 'Vne des Soeurs sera choisie par la Mère Abbess pour estre sa Chapeline. Sa place au Chœur sera du costé droit, proche du siège de la Mère Abbess, qui lors qu'elle sera obligée de chanter quelque chose, la Chapeline viendra à son costé droit afin de luy tenir le livre; ce qu'elle fera encore aux Processions and autres Cérémonies.' Further on, in the same chapter, is the office of 'Porte-Crosse'—une Sœur qui viendra au costé gauche de la Mère Abbess lorsqu'il faudra se servir de la Crosse,' &c. 'La Mère Abbess en toutes les Festes de la 1^{re} Classe, servira de sa Crosse, qui doit aussi être portée devant elle aux Processions solennelles.' With us the Abbess holds her own book, and therefore her chaplain has the holding of the crosier."

The second puzzle about the Prioress was, that besides her Nun-Chaplain, she had three Priests with her. This, in my paper, I showed was not unlikely, as the Abbey of St. Mary's, Winchester, when broken up at the Reformation, had no less than five Priests. My kind Benedictine-nun informant thus explains why several priests would be wanted in a convent:—

"Here is the idea that struck me, when reading of the five Priests, and I believe I have it from some notes on the former great Benedictine Abbey (of nuns) at Rheims. They too had several Priests, because, first, they had *chapels* in their church, each of course with an Altar, and some of these chapels were each to have *daily Mass*. Now, a Priest can say but one Mass daily, therefore, where more than one daily Mass was required, more chaplains must necessarily be kept. And it must be remembered that in Catholic times, when our forefathers all were so happy as to hold the Old Faith, it was a frequent custom for Founders, or great Benefactors, to require in return that, at their decease, a daily, or weekly, or monthly Mass should be offered for their souls in perpetuity. Again, there is mention made at St. Mary's of the *High Altar*, which leads to the supposition that there were other Altars in their church, as was, and is, common in our churches. We here have three, and every day our own Chaplain and my Sister's Chaplain say Mass, the one at the High Altar, the other at one of the Side Altars (which are at a distance from the High Altar, so that they may, if desired, be used at the same time—but are not so usually); thus there is always 1st and 2nd Mass."

Next comes the third puzzle. Chaucer says of his Prioress:—"Hire gretteste ooth ne was [or ooth nas] but by Seynt Loy." Now, no one has been able to make out who St. Loy was. St. Louis, St. Eligius, &c., have been suggested; but it never occurred to any of us Chaucer folk that the saint in question might have been an imaginary quantity. Yet this is what my kind informant suggests:—

"But next comes a question which is indeed puzzling—'Her greatest oath!!!' Surely this must be a poet's licence! To swear without necessity is strictly forbidden, and, though the times were rude, things could scarcely have come to such a pass! I can only then believe that 'Seynt Loy' was an expression, no real name, and thus, no real oath. I am afraid you will think this nonsense?—but 'Hire gretteste oath nas but'—seems to imply something below all ordinary forms—yet, swearing by St. Eloi or St. Louis would not have been anything out of the common, would not have required this 'nas but.'"

Moral: to folk about to emend Chaucer because they, in their ignorance, can't explain him: Don't. Leave his text alone, when the MSS. are firm, and wait for someone else with a better head than yours. Let us also hope for some more Roman-Catholic and learned mediaevalist commenters on Chaucer; and meantime thank the good Sister who has given us the explanations above.

F. J. FURNIVALL,

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 24, 3 p.m. Linnean: Anniversary.
8 p.m. British Architects.
TUESDAY, May 25, 1 p.m. Horticultural.
3 p.m. Royal Institution: "American Political Ideas," by J. Fiske.
8 p.m. Anthropological Institute: "The Stone Age in Japan," by J. Milne; "The Japanese People," by C. Pfoufies.
8 p.m. Civil Engineers: Discussion on "Portland Cement."
WEDNESDAY, May 26, 7.30 p.m. Education Society: "The Educational Value of the History of the Fine Arts," by Frau Karoline Göpel.
8 p.m. Society of Arts.
8 p.m. Geological.
8 p.m. Telegraph Engineers: "A Decade in the History of English Telegraphy," by E. Graves.
8 p.m. Literature: "On the Diversity of National Thought as Reflected by Language," by Prof. C. Abel.
THURSDAY, May 27, 3 p.m. Royal Institution: "Buddhist Sacred Books," by T. W. Rhys Davids.
4.30 p.m. Royal.
8.30 p.m. Antiquaries.
FRIDAY, May 28, 8 p.m. Qu-kett: "On Two New Species of Aorina, not hitherto recorded as British," by A. D. Michael.
9 p.m. Royal Institution: "Musical Criticism," by F. Hueffer.
SATURDAY, May 29, 3 p.m. Royal Institution: "The Dramatists before Shakspeare," by Prof. H. Morley.

SCIENCE.

CURRENT SCIENTIFIC LITERATURE.

Pharmacology and Therapeutics; or, Medicine Past and Present. By T. Lauder Brunton, M.D., F.R.S. (Macmillan.) This volume contains the Goulstonian lectures delivered in the spring of 1877. An historical sketch of the progress of medicine from the earliest times to our own is followed by a general account of the methods employed in pharmacological research, and the results already attained in this department. Three illustrative examples are given in considerable detail: Magendie's enquiry into the action of opium; Claude Bernard's famous analysis of the paralytic effects of woorari; and Dr. Brunton's own investigations on *cascara bark* (*Erythrophloeum Guinense*). This is the best part of the book, the simplicity and precision of the author's language being admirably suited to the corresponding qualities of his subject. The ensuing chapters take us into a more thorny region. The application of the deductive method to pathology and therapeutics, the attempt to substitute physiological laws for empirical traditions—these are attractive to every scientific mind. It is only by following this road that the art of medicine can ever hope to justify its claim, prematurely conceded on more than one occasion, to be regarded as a science. Dr. Brunton may fairly be described as an enthusiastic apostle of what is sometimes rather incorrectly termed "rational" medicine; and he does his best to show how great are the services conferred by the experimental method in throwing light on the pathology and treatment of various diseased conditions of the circulatory, respiratory, and digestive organs. It may be questioned whether he has always realised the complexity of the problems for which he offers plausible, if not invariably adequate, solutions. But if he sometimes errs in treating hypothetical explanations as though they were fully demonstrated, he redeems his error by the outspoken candour with which his opinions are expressed. Frank optimism is never misleading.

A History of the Trade in Tin. By P. W. Flower. (George Bell and Sons.) This work treats of the metallurgy of tin, and afterwards of the history of the tin-plate manufacture and the technical processes employed in it. It is necessarily a subject of somewhat limited interest, and will become more so as the trade passes from our shores, as it appears to be doing. The weakest part of the book is, perhaps, the first chapter, which gives the early history of the metal, and which is full of errors both chronological, philological, and historical. Some quaint extracts from old books—notably,

"A dialogue betwixt a tynn minor of Cornwall, an iron mynor of the Forest of Dean, and a traveller in 1677"—serve to enliven a dull book.

Sun, Moon, and Stars: a Book for Beginners. By Agnes Giberne; with a Preface by the Rev. C. Pritchard, Savilian Professor of Astronomy in the University of Oxford. (Seeley, Jackson and Halliday.) Of this book the learned Savilian Professor, after remarking that people often ask him, "Can you tell me of any little book on astronomy suited to beginners?" says, "I think that just such a book is here presented to the reader." The author shows her acquaintance with the most recent developments of the science; the facts are simply stated, and the subject is not overloaded with technicalities. Some rough but effective coloured illustrations considerably aid the explanations.

Practical Chemistry: the Principles of Qualitative Analysis. By William A. Tilden, D.Sc., Professor of Chemistry in Mason's College, Birmingham. (Longmans.) Dr. Tilden's large experience at Clifton College has enabled him to produce a very concise text-book of simple qualitative analysis, perfectly suited to the wants of a school laboratory. The first part of the work consists of a description of the principal properties of the most important re-agents, and the preparation of test solutions. The second part treats of the means of detection of the chief metallic radicles, ending with a review of the analytical grouping of the metals, and a table showing the simplest method of separating all the commoner elements. This is followed by the characters of the acids arranged in three divisions, and general directions for the analysis of an unknown substance. The tables of memoranda at the end of the second part are very valuable, and we can only wish that they could be extended. Such general statements as the fact that all chromates are red or yellow, and that strong sulphuric acid aided by heat converts all the metals except gold and platinum into sulphates, are of infinite service to the student. Indeed, it is only by generalised statements of this nature that it is possible to obtain any grasp of the multitudinous facts of which the sciences treating of the history of matter are built up. If used side by side with some elementary text-book of general chemistry this work will be found of the greatest utility, especially by science masters in our larger schools.

Journal and Proceedings of the Royal Society of New South Wales, 1878. (Sydney.) This volume of more than three hundred pages, containing many charts, tables, and woodcuts, is the twelfth record of the proceedings of a very young, but very active, scientific society. The subjects discussed range over the course of the principal sciences, astronomy, perhaps, having the precedence. The memoirs are for the most part carefully written, and the society is doing much, and will do yet more, to foster a taste for research among the inhabitants of our South Australian colonies.

Ambulance Lectures; or, What to Do in Cases of Accident or Sudden Illness. By Lionel A. Weatherby, M.D. (Griffith and Farran.) This extremely useful little book gives a clear résumé of a series of lectures given to the Ambulance Department of the Order of St. John of Jerusalem in England. A general outline is first sketched of the structure and functions of the human body; this is followed by directions for arresting bleeding, and for treating wounds, fractures, burns, frostbites, and sprains. The immediate treatment of insensibility and of poisoning is then discussed, and of drowning, suffocation by various causes, and choking. The last lecture treats of bandaging, and of the removal of sick or injured persons by bearers, carts, or by train. The book is small and handy; it con-

tains very clear directions, and should be the companion of every traveller in a distant country, while a general knowledge of its contents would be useful to everyone.

Handbook of Competitive Examinations for Admission to Every Department of Her Majesty's Service. By W. G. Chetwode Crawley, LL.B. (Longmans.) This work has been carefully and accurately compiled; it contains all the information necessary for competitors in any of the Government examinations—the subjects, marks, rules of competition, salaries, and so on—and those who cannot decide what branch of the service they are most disposed to compete for cannot do better than study the book minutely.

The International Dictionary for Naturalists and Sportsmen in English, French, and German, containing the Terms used in Hunting, Shooting, Fishing, &c., Natural History, and the Sciences. By Edwin Simpson-Baikie. (Triebner.) The title of this book explains its nature; it is not quite easy, however, to understand its object. It is a large octavo book of nearly three hundred pages, and hence by no means a pocket volume, and we should have imagined that it would have been far easier to consult a good French or German dictionary, in which one might be certain to find the desired word, than to take the chance of its being introduced into a special dictionary like the present. Indeed, the Vocabulary does not appear to be so extensive as that furnished by an ordinary good dictionary. For instance, in the range A—AC not a single mineral appears; *actinism*, *actinic rays*, &c., are altogether omitted; also *abdomen*, *ace*, *acid*, and *acetic*; while under the term *acid* only three (*carbonic*, *nitric*, and *sulphuric*) are mentioned.

PHILOLOGICAL BOOKS, ETC.

Dictionnaire samoan-français-anglais et français-samoan-anglais, précédé d'une Grammaire de la Langue samoan. By L. Violette. (Paris: Maisonneuve; London: Nutt.) This is a valuable contribution to Polynesian philology. Samoa forms one of the principal groups of Polynesian islands, and, as Mr. Whitmee has shown, the dialect spoken upon it is of prime importance from a philological point of view. The author of the well-written and well-printed grammar and dictionary that lies before us is a French missionary, Father Violette, whose long residence in Samoa is the best guarantee of the correctness of the work. It is preceded by a short Introduction, which deals with the products and other characteristics of the Samoan Islands.

Parlers grecs et romans: leur Point de Contact préhistorique. Vol. I. By Sp. Zambélios. (Paris: Maisonneuve; London: Nutt.) M. Zambélios has expended a good deal of labour upon a book which had better have never been written at all. He wishes to prove that the Neo-Latin dialects, and more especially French, have been largely indebted to the Greek dialects carried to the West by the colonists of Massilia and other towns. But the way in which he sets about his task takes us back to the days of a pre-scientific philology, when a resemblance in sound between words in different languages was supposed to be enough to demonstrate a common origin. For M. Zambélios, Diez and others have laboured in vain. He has yet to learn the first principles of Neo-Latin phonology. The truest part of his whole book is a passage at the end of the Preface, where he confesses that he cannot well "give an exact account" of the method he has followed in getting at his "facts," or of the "code of phonology" he has substituted for that founded by the great masters of Romanic philology.

Introduction to the Science of Chinese Religion: a Critique of Max Müller and other Authors. By Ernst Faber. (Hongkong: Lane, Crawford and Co.; Shanghai: Kelly and Walsh.) This volume shows a considerable amount of thought and study; indeed, we cannot help feeling surprised and gratified that Mr. Faber should have found an opportunity of reading so many standard works on the science of religion at such a distance from good European libraries. With all its merits, however, the book is disfigured by two serious blemishes. Mr. Faber starts confessedly with a bias which must vitiate all real scientific enquiry; and he speaks in too confident a tone of scholars who may be presumed to know at least as much about their subject as Mr. Faber himself. What Mr. Faber has to tell us about Chinese religion is very acceptable; here he is dealing with a matter with which he has had special opportunities of becoming acquainted, and which European students have to take more or less at second-hand. But it is different when he comes to the theories which the constructors of a science of religion have put forth; to say, for instance, of a scholar like Prof. Max Müller, that "the confusion about religion and theology will be settled in chapter iii. Any attempt to solve religious problems 'on purely grammatical grounds' shows a want of proper method"—argues, to say the least, a considerable lack of modesty, as well as of appreciation of the magnitude of the question under discussion. Certainly we have risen from a perusal of the brief and perfunctory chap. iii. without discovering that "the confusion about religion and theology" is at all "settled" in it. In the tenth chapter, on "Religion and Language," Mr. Faber seems to have misunderstood Max Müller's exact point of view; at all events he has forgotten that a language embodies the thought of a people, and that the only way of discovering what were the religious ideas held by a nation at a particular period of its history is, not by assuming that the words which expressed them had the same meaning that they still bear to us, but by ascertaining through the help of philology what was the signification they then conveyed.

Monograph on the Relations of the Indo-Chinese and Inter-Oceanic Races and Languages. By A. H. Keane. (Trübner and Co.) Mr. Keane may be warmly congratulated on having established a new fact for the science of language. In a monograph of only thirty-six pages he has satisfactorily shown that the Khmers of Cambodia form a link, on the linguistic side, between the Malays and the Polynesians; and that the so-called Mon-Annam family of speech must be banished from our linguistic charts, Khmer, Annamese, and Mon having no connexion with one another. Whether Mr. Keane has been equally successful in showing that the brown Polynesian and Khmer tribes belong to what he terms the Caucasian race, and the Siamese, Annamese, Burmese, and Khasia to the Mongol, the Malays, Dyaks, Micronesians, &c., being a mixed race (partly Caucasian, partly Mongol), is another question. Certainly few anthropologists nowadays will be disposed to admit, as Mr. Keane seems inclined to do, that the brown Polynesians are racially allied to the Aryans, or that the Aryans ought to be called a Caucasian race at all. It is strange to find so experienced a scholar as Mr. Keane encouraging the popular fallacy that Aryan and white man are synonymous terms. The Aryan race is a linguistic expression, and has nothing to do with race in the ethnological sense of the word. We should recommend Mr. Keane to look up Prof. Flower's researches in the craniology of the Pacific, to some of which he has alluded in his paper; we doubt whether after doing so he would still be inclined to class the Micronesians with the Dyaks or the Malays.

Introduction to the Study of Sign Language

among the North American Indians, as illustrating the Gesture-Speech of Mankind. By Garrick Mallery. (Washington: Government Printing Office.) This is another of the important contributions to science which we owe to the Smithsonian Institution, and makes us once more regret that no similar institution exists in our own country. The Introduction does not profess to do more than put forward enquiries and suggestions, but it will be found to contain much that is new and highly interesting. Nothing can be more curious or more valuable to the student of the science of language than the speech in signs made by a medicine man of the Wichitas to a missionary, or the story in signs obtained by Dr. W. J. Hoffman from a Pah-Ute chief. Col. Mallery comes to the conclusion "that the alleged existence of one universal and absolute sign-language is, in its terms of general assertion, one of the many popular errors prevailing about our aborigines;" and certainly the signs used in other parts of the world differ very considerably from those used by the natives of America to express the same ideas. At the same time, how easily understood these signs are is shown by the way in which a European at once catches the meaning of signs made to him by Indians for the first time. One remark thrown out by Col. Mallery is very true and striking; it is that "the words of an Indian tongue, being sympathetic or undifferentiated parts of speech, are, in this respect, strictly analogous to the gesture-elements which enter into a sign-language." Naturally, therefore, a sign-language has maintained itself in full vigour among the Indians. Aid in carrying on the investigation is requested from all who have interested themselves in the subject or are in contact with savage and barbarous tribes, and a list of words is given for which the signs used by different races and tribes are wanted.

OBITUARY.

PROF. ANSTED, M.A., F.R.S.

FORTY years ago a young Cambridge graduate was appointed to the chair of geology in King's College, London. David Thomas Ansted, to whose lot this honour fell, was then but six-and-twenty years of age, and for the next ten years at least he was a prominent figure in the scientific world. He taught geology not only at King's College, but at the Putney College and at the Military Academy at Addiscombe; while as assistant-secretary of the Geological Society of London he rendered signal service to his favourite science, especially by editing the early volumes of the *Quarterly Journal*. At the Great Exhibition of 1851 Prof. Ansted was active as a juror and reporter. There, indeed, his energies found congenial occupation; for, surrounded by the products of the mine, the pit, and the quarry, he realised to the full the value of practical geology. Ultimately the attractions of applied science allured him from the paths of pure science, and of late years he was known chiefly as a consulting mining engineer. Many of the younger geologists, therefore, scarcely appreciate his early services to their science. Moreover, the numerous manuals and text-books of geology which he wrote when young, though excellent in many respects, are now but rarely read. But his *Physical Geography*, the product of riper years, still enjoys a wide circulation; and until a very recent date Prof. Ansted acted as examiner in this subject for the Department of Science and Art. Outside scientific circles he was known by several popular works, such as *The Channel Islands* and *The Ionian Islands*. His vocation as a mining engineer gave him frequent occasion to travel, and on his return home his facile pen was generally busy in describing the scenes which he had visited. Reference to such a book

as his *Scenery, Science, and Art* is sufficient to show his strong artistic feeling and his power of effective word-painting. We regret to announce that Prof. Ansted succumbed to disease on the 13th inst. at the age of sixty-six.

PROF. C. A. F. PETERS, Director of the Observatory at Kiel, and for more than a quarter of a century the editor of the *Astronomische Nachrichten*, died on the 8th inst., in his seventy-fourth year. His investigations secure for his name a lasting place in the annals of astronomical science.

NOTES OF TRAVEL.

WE hear that the International African Association are determined to persevere with their attempt to utilise elephants for the service of their expeditions in East Central Africa, and that four more of these animals have been purchased in India and are on their way to Zanzibar, en route for M. Cambier's station at Karema on the east shore of Lake Tanganyika. We may here mention that the association have just published at Brussels a third instalment of reports from the members of their expeditions, comprising letters from MM. Cambier, Popelin, Burdo, Roger, &c., and a special report by Dr. Dutrieux on the maladies and acclimatisation of Europeans in Eastern Africa.

M. OLIVIER PASTRÉ has lately started from Marseilles for the West Coast of Africa, his object being to organise an expedition in Senegal for the exploration of a route across the Sahara.

THE expedition of the German Branch of the African Association under Dr. Buchner is expected to have reached Musumba by now, as they left Kimbundu about the middle of September last with the full intention of pushing on to Lake Sankorra and, if possible, to the East Coast of Africa. It may be doubted, however, from past experience, whether the Mwata Yanvoo will allow Dr. Buchner to pass through his territory to Nyangwé and Lake Tanganyika. It is stated that Dr. Pogge is about to revisit that country under the auspices of the German African Association, and that he will take with him a naturalist and a topographer to assist him in his explorations.

WE hear that the newly founded Spanish Society for the exploration and civilisation of Central Africa (to which allusion was recently made in the ACADEMY) propose shortly to despatch an expedition from the West Coast into the interior of Africa, which will endeavour to penetrate into the region almost immediately to the north of the country which Dr. Buchner has been exploring.

THE German African Association, as we have before recorded, propose shortly to establish a station near the southern end of Lake Tanganyika, and we believe that their expedition, which will soon start for Zanzibar, will be under the charge of Capt. von Schöler, who will be accompanied by Drs. Boehm and Kayser and Herr Reichard as scientific assistants. The King of the Belgians is stated to have contributed £1,600 towards the expenses of this expedition, which we trust may have more fortunate experiences than its Belgian predecessors in the same region.

AN attempt is about to be made to open commercial relations with the interior of Somaliland by two merchants from Brescia, who have recently gone to Africa for that especial purpose.

BEFORE making his late unsuccessful attempt to penetrate into Tibet Proper from Bathang, Count Szechenyi forwarded to Shanghai a number of cases containing the collections which he has made of minerals, plants, coleoptera, &c., all of which he intends to present to the Buda-Pesth Museum.

DR. MACGOWAN, of Shanghai, has recently made a journey up the gorges of the Yangtze-kiang into the Chinese province of Szechuen, and has given an interesting account of his experiences to the North China Branch of the Royal Asiatic Society.

At the request of M. de Lesseps, the Académie des Sciences at Paris have appointed a special committee to consider certain scientific questions connected with the canalisation of the American isthmus.

ENERGETIC attempts are being made to settle the rich country in the far west of Queensland in the neighbourhood of the Herbert, Diamantina, and Mulligan Rivers.

DR. J. CHAVANNE has published a useful map of Central Asia on a tolerably large scale, and including the latest information derived from the explorations of Russian and other travellers. In spite of a few inaccuracies, the appearance of the map is opportune in view of the Russo-Chinese difficulty, as it takes in the Caspian on the west and Kulja on the east.

SCIENCE NOTES.

Ethnography at Liverpool.—Ethnological studies ought to be specially cultivated at every large seaport. Scarcely a ship comes home without bringing with it a few "curios;" and it is evident that if these, instead of being dispersed, were accumulated in one centre they would rapidly grow to an instructive collection which must serve as a valuable incentive to ethnographical study. Such appears to be the opinion of a few scientific authorities in Liverpool. A committee has therefore been formed to bring together a large loan collection of objects of ethnological interest, with the view of stimulating and instructing the merchants and sea-faring men in this great shipping centre. Ethnology, however, is so closely connected with prehistoric archaeology that the two subjects are best illustrated side by side. Accordingly, a large portion of the Liverpool exhibition is devoted to specimens illustrating the industrial progress of our race and the development of human culture. It is, in short, a kind of Christy Museum transferred to the Walker Art Gallery. Here then the visitor may compare the relics of prehistoric man with the implements and weapons used by uncivilised peoples in various parts of the world at the present day. The exhibition will be opened next Wednesday, when an address will be delivered by Prof. Mivart. We are glad to hear that Mr. C. T. Gatty is busy with the preparation of a catalogue of this instructive collection.

The Photographic Spectra of Stars.—In a lecture lately published in the *Proceedings* of the Royal Institution, Dr. Huggins gives an account of the work to which he has chiefly devoted himself for some years past—the photographing of the ultra-violet portion of the spectra of stars. Earlier attempts did not produce photographs of sufficient purity to give them a scientific value; but the instrumental difficulties which previously prevented success have been gradually overcome. The two principal difficulties are the feebleness of the star's light after dispersion by a prism, and the circumstance that the stars are in apparent motion in consequence of the earth's rotation. In order to obtain a sufficiently pure and detailed spectrum, with the least possible loss of light, the spectral apparatus used consists of a prism of Iceland spar, and of lenses of quartz, for rendering the light from the slit parallel before entering the prism, and for making it converge and form an image on the photographic plate, which is inclined so as to bring a considerable part of the spectrum to focus. This apparatus was so adjusted at the end of an

equatorially mounted reflecting telescope that the slit was precisely in the principal focus of the metallic mirror, of eighteen inches aperture; but though the clock motion was of exceptional excellence, a secondary control being contrived by means of a pendulum in electrical contact with a standard clock, it was found necessary to supplement these instrumental arrangements with a suitably devised method of continuous supervision by hand during the whole time of exposure, which might last half-an-hour, one hour, or it may be two hours. The slit was provided with two small shutters, only one of which remained open while the photograph of the star was taken; while the other was opened for obtaining a comparison spectrum upon the same plate. Various photographic methods were tried, but the great sensitiveness which may be given to gelatine plates, as well as the great advantage of employing plates in a dry state, led to the exclusive use of this method of photography. Huggins' recent researches begin about G in the blue, and carry our knowledge of stellar spectra beyond O, and in some cases beyond S in the ultra violet. In the case of white stars, the most marked circumstance is the distinctly symmetrical character of a strong group of a dozen lines, ending between M and N. As the refrangibility increases, these lines diminish in breadth, and it becomes highly probable that all the lines of this remarkable group are members of a common physical system, and that they are due to hydrogen. The variations of the spectra of different white stars from the typical spectrum of Vega furnish materials for detailed investigations and afford means for closer classification. In the last spectrum represented in Huggins' paper, that of Arcturus, we come to that of a star of another order, to which that of our sun is approaching. The spectrum is crowded with fine lines, and in the visible part resembles the solar spectrum, but beyond H the lines are more intense and differently grouped. The importance of the work upon which Dr. Huggins has been so successfully engaged will be appreciated by all who are interested in spectroscopic researches.

PHILOLOGY NOTES.

In the *Zeitschrift für Deutsche Philologie*, vol. ii., part 2, the most important paper is that by Pilger on the dramatisation of the story of Susanna in the sixteenth century. The question is considered mainly with reference to the form which the story assumed when adapted as a drama. Pilger's essay is followed by a report on a Disseldorf MS. of "Bruder Hansens Marienlieder" recently discovered by Gerss. In the following number Piper publishes a number of notes from the glossaries and vocabularies and treatise *de Musica* contained in MSS. at St. Gallen, and previously collated by Graff and others. Some notes are added on St. Gallen MSS. of the creeds and of Notker's psalter. Schmitz publishes a fragment of a Latin-German vocabulary from a fourteenth-century MS. now in the library of the Catholic schools at Cologne. An interesting continuation to this paper is the following one, by Zacher, in which a collection is made of mediaeval Latin-German glossaries, containing (1) the names of birds, (2) technical terms of law. Gottschick has an essay on the sources of Ulrich Boner's fables, and notes on the same writer are added by Zacher. Frischbier ("Die Thierwelt in Volksräteln") publishes a number of old popular Prussian riddles on animals. The next number opens with two essays on Lamprecht's *Alexander*: the first by Kinzel on the MSS. of this piece, the second by Zacher on some points in the Strassburg version. These papers are followed by fragments of MSS. in the Hardenberg collection, including fragments

of sermons, commentaries, and glossaries of the eleventh, thirteenth, and fourteenth centuries, a piece of a French prose romance of the thirteenth or fourteenth century, and part of Wittig von Jordan. Wegener publishes the instructive paper on the methods to be pursued in the investigation of German dialects which he read before the congress of scholars at Gera in 1879.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY. — (Thursday, April 29.)

PROF. MAYOR, President, in the Chair.—Mr. Burn read the following remarks:—"In Propert. iv. (v.) 4, 14, 'Bellicus ex illo fonte bibebat equus,' the reference is supposed by Mommsen and others to be to the lacus Servilius near the Basilica Julia in the south-western angle of the Forum Romanum. This does not seem probable, as Propertius is speaking of the encounter between the Sabines on the Quirinal hill and the Latins on the Capitoline, and the Quirinal hill is at the north-western angle of the Forum. The poet had in his mind the legend of Tarpeia coming down from the Capitol toward the Sabine army posted between the Quirinal and the Capitoline hills, and of her drawing water from a well-head, whence it ran down to the Sabine army at a lower point. Now the so-called Carcer Mamertinus was originally a well-head, as its shape and its name Tullianum indicate, and this is the well-head to which Propertius probably refers. Propert. iv. (v.) 8, 1, 'Disce quid Esquilias hac nocte fugarit aquosas.' Propertius himself lived upon the Esquiline hill, and must have intended by the epithet *aquosas* to indicate some feature of the hill which would be at once recognised by every Roman. The explanations usually given are not satisfactory. It is clear from the accounts we have of the greater aqueducts of Rome—the Marcian, Tepulan, and Julian—that they all entered Rome at the higher part of the Esquiline hill, and were carried across it in pipes and on archways to the other parts of the city. Where these pipes and arches passed there was necessarily some leakage. This we find referred to in the Roman poets Horace, Ovid, Martial, and Juvenal, who all speak of the dripping of water from pipes and arches of aqueducts. The Esquiline would therefore be peculiarly liable to such leakage water, and hence the epithet *aquosae*. Agrippa and Augustus renewed the supplies of water which passed over the Esquiline during the life of Propertius, and his attention would thus be called to the quantity of water on the hill, and its leakage from the conduits and pipes."—Mr. Verrall put before the Society some points from a paper shortly to be published upon the literary history of the forms in *-δρῶν*, *-ορνῶν*, as illustrated by the use of these forms in Attic tragedy. His object was to show that this termination was apparently not employed, or at least not extensively employed, in the common Attic language of the fifth century, but was derived from the Ionic dialects of Asia through the influence of the Epos and other literature of Asiatic origin, and that the tragedians admitted it as a general rule only where the associations thus fixed upon it were appropriate, and would be perceived by the audience.

SOCIETY OF ANTIQUARIES.—(Thursday, May 13.)

E. FRESHFIELD, Esq., V.-P., in the Chair.—Capt. Telfer, R.N., exhibited a porphyry block carved with a lion's head which he had brought from Erivan in Russian Armenia. It formed part of a building, probably a temple, erected, according to Moses Chorenensis, by Tiridates, King of Armenia, and destroyed by an earthquake. Many huge blocks of porphyry are still to be seen on the site.—Dr. Baron exhibited a photograph of the monument at Boyton Church, Wiltshire, of Sir Alex. Giffard, who escaped from the battle of Mansourah. His shield bears three lions passant with a label of five points, which has been wrongly described in various works as having *fleurs-de-lis* on the points, from the fact that the coat of Thomas Earl of Lancaster, which has such a label, is to be found in one of the windows of the church. The feet of the effigy rest upon an otter, perhaps in allusion to his escape

from Mansourah by swimming.—Mr. E. M. Thompson gave an account of a MS. written by James Montgomery in 1562, containing suggestions for the defence of the country. The author was a seafaring man, and mentions having made a voyage to Scio. He enlarges upon the evils resulting from the ignorance of drill among English soldiers at the beginning of a campaign; the necessity of having hospitals for maimed soldiers, and of providing for soldiers at the close of a war, who often take to crime for want of means of gaining a livelihood. He also advocates the institution of shooting matches to teach the people the use of the gun. The treatise is dedicated to Francis Duke of Bedford.

FINE ART.

ART BOOKS.

The Great Historic Galleries of England. Edited by Lord Ronald Gower, F.S.A. Part I. (Sampson Low and Co.) This work, of which the first handsome part now lies before us, promises to fulfil a real want by bringing within the reach of moderate purses accurate copies of many of the great treasures of art which now lie scattered over England in what the editor has chosen to call the great historic galleries. We have before given a list of nine collections for selections from which arrangements have been completed. If no addition is made to these there will be plenty of material for several splendid volumes of masterpieces; but if the success of the work is equal to its value, both historical and artistic, we do not doubt that other owners will be willing to assist it, and that it will ultimately embrace most of the finest works in the finest galleries in England which have any claim to the title of "historic." This is "a consummation devoutly to be wished," not only in the interests of the publisher, but the public. The photographs issued with this part are excellent. Although in two cases at least reproducing pictures which have been terribly damaged, they are clear and rich in tone, giving the spirit and handling of the originals with a perfection impossible to attain by either engraving or etching. The most perfect manual skill could not reproduce the delicate contours of the infant Saviour in the famous Bridgewater Raphael, or all the thought and dignity of expression in van Dyck's noble portrait of the great Earl of Arundel; and the sun, while giving with unabated beauty all the grace that is left in the lovely wreck of Sir Joshua Reynolds' portrait of Caroline Countess of Carlisle (from Castle Howard), softens rather than exaggerates the damage it has received. The part is prefaced by an interesting sketch by the editor of the history of celebrated collections of works of art in England, and each plate is accompanied by a short description of the picture and its pedigree.

THE SALON OF 1880.

[Second Notice.]

M. LAURENS this year sends only a single figure—*Honorius: Le Bas Empire*. The child emperor is draped in folds of scarlet, beneath which shows embroidered underclothing of gold and black on fawn; his left hand rests on the globe surmounted by a Victory, and his right feebly retains the glaive; the scarlet of his mantle is spread by the dull red of the pillow on which he sits, and over the throne of ebony, inlaid with gold, and crimson, and silver ornament, is thrown a sheet of cloth of silver. The lad himself is a singular and thoroughly realised conception; coarse insensible sensuality moulds the mouth, and Eastern fatalism looks out of the eyes and forebodes the falling fates of Byzantium. There is something very striking, too, in the way in which M. Laurens has contrived to make a real live boy of Honorius, and yet retain the quaint aspect of archaic art;

there is no suspicion of masquerading—the child emperor, as well as the cut of his garments, is of the past, but—of a living past. It is a pity that the subjects which interest M. Laurens should so rarely be likely to interest the public, or even a very large class of the public; with the exception of the *Death of Marceau*, I cannot remember a single work by him which could be readily "understood of the people," and this is the more unfortunate as the masterly qualities of his painting would enable him to stir an audience powerfully could he but contrive to place himself directly in sympathy with them.

M. Henner's work is also a pleasure to me for mere paint's sake; the quality which he obtains is certainly always the same; his effect of tone is generally obtained, as in *La Fontaine*—his principal contribution this year—by a trick of forced contrast between the hue of fair flesh and a dusky background of olive green lit by a spot of turquoise sky; his composition is of the most simple and innocent description; his contours are undefined, or rather seem to be so; for, in truth, the longer one looks at M. Henner's work—which invariably seduces the eye by its poetic aspect—the more one is inclined to accept all his sins against sound rules, and his shortcomings, when judged by accepted standards of thoroughness, for the sake of his marvellous powers of suggestion. If we take the work of his imitators; if we look, for instance, at M. Lesrel's *Le Christ mort*, and then turn to the brilliant study of the head of a young girl asleep, which M. Henner has called *Le Sommeil*, we shall see that we wrong him by supposing that his method of work is superficial, or that anything is left to result from happy accident. Everything is suggested, because everything has been foreseen, and every touch has been laid in accordance with calculations the exactness of which could only be ensured by admirable intelligence, a fortunate temperament, and habits of serious application. Thus it comes to pass that at the right distance from Henner's work we believe in fine forms and full modelling and even noble line; although, if we approach too closely, the signs upon the canvas seem empty and meaningless, so that, for the moment, we suffer the disappointment of something like a cheat. We find what appears to be a sketch where we expected to see all thoroughly made out.

It is rare, indeed, for a work of art to possess the triple beauties of suggestiveness, of finish, and of solidity of aspect. M. Blanchard's *Francesca di Rimini* is unfinished, and a pathetic interest attaches to the picture, for M. Blanchard died while at work upon it. In its present state, perhaps, it produces a more profound impression than it would have done had it been fully wrought out; the very mists in which the figures are enveloped seem to refuse to be definitely fixed on the canvas with a firm hand; but the tone of the flesh is very beautiful; the torso of the female figure is admirably solid and real, and the movement of the two together is well conceived—she curved backwards against him, as he supports her with his left arm, and turning in a sense contrary to the direction in which they are floating. In M. Becker's contribution, *Martyre Chrétienne*, we have work which is not interesting or suggestive, but strong and thorough, and—like his *Rispañ defending the Bodies of her Sons*—imbued with a decided—perhaps somewhat exaggerated—sentiment of pictorial drama. The Christian martyr, draped in white over under-ropes of pink, has fallen headlong backwards down a flight of gray steps, at the top of which we see the three archers whose shafts have struck her dead; in front of these, with hands outstretched in an attitude of malediction, an elder man, clad in garments of olive black, descends towards the body. The steps, and the prostrate body of the woman, make a broad line of light, passing diagonally

across the picture from lower left to upper right, and ending in a little break of sky in the corner; a great mass of dark trees, against which the three archers and the elder man are based, fills the upper centre, and farther down their hue is repeated in a group of cypresses seen above the edge of the steps, overshadowing the curving road which winds into a distance of rose purple fading into the clear pale and intensely luminous air of upper ether. The qualities of M. Georges Becker's work are precisely those in which, from of old, the French school has been strong; and in spite of the rising tide of individualism there is plenty of evidence that the ancient traditions of training and learning are still in vigour. Constant, with a marvellously certain hand, marks out, with all the effectiveness, and something of the crudeness, of scene painting, the execution of the *Derniers Rebelles*—above, a broad band of blue sky, then a broad band of red brick wall, at base of which a thin third line of white spectators; on the right, advancing to the centre—balanced on the left by a group of camels—comes the troop of mounted chiefs and their attendants, before whom stretches from right to left, slanting across the court, the long line of the slain. M. Constant seems curiously insensible to the human horror of slaughter and death; and this very want of intimacy with his subject makes his rendering of it, perhaps, the more true a reflection of the spirit of Oriental despotism—all is gay and bright in the sunlight, and nothing matters, nay, not even savage torture and cruel death. But, effective as it is at a given distance, M. Constant's work is never suggestive; there is no mystery about it, nor is it ever quite thorough enough and full enough to bear close inspection; it does not show the complete training which is evidenced by such execution as that of M. Becker, or, to take another of the younger men, of M. Morot.

M. Morot—a *prix de Rome* of, I think, no older date than 1873—paints *Le Bon Samaritain* on as vast a scale as M. Becker's *Martyre Chrétienne*, and with as strong a hand. The group of the Samaritan hoisting the stranger, on whom he has taken pity, on to his own ass fronts us, and it is extremely well composed. As painting also of "Academy" studies, the two figures are noteworthy; but M. Morot has introduced little prettinesses of reflections and changing carnations in the bust of his wounded man which seem out of place, and, skilful as they are, detract from the appropriateness of the type chosen. The veteran M. Bonnat falls into no such error in dealing with the lean, common, unlovely old man whom he has painted, crouched on his black rags, against a conventional brown background, and christened *Job*; but *Job* himself is painted with a force and dexterity that makes the figure a model of how such work should be done. Other well-known names also keep their place. M. Bertrand is even unusually good this year with his graceful *Charmeuse d'Oiseaux*. The little figure seated on a stone in the thick of the leafy woods, against a background of full blue sky, has something of the exquisite, original charm which distinguished the younger Grace piping to the birds in Gleyre's well-known picture of the contest between the Graces and Minerva. M. Laugée, too, makes a mark with his *Serviteur des Pauvres*. Bouguereau is, of course, what Bouguereau always is, and shows, in his *Flagellation de N. S. J.-C.*, his habitual and astonishing facility; but the flesh is, as usual, distressingly transparent. Pictorial feeling is totally absent. Not a line, or look, or action is frank; the colour is suffused and suppressed, and the atmosphere seems close and unreal. Even more strangely transparent and unreal than the flesh-painting of Bouguereau is the flesh-painting of Cabanel. His *Phèdre* contains some

lovely things. The *silhouette* of the old nurse who peers in on the right, anxiously spying on the peering passion of the queen, is drawn with equal felicity in choice of forms; the low-toned harmony of the draperies of the tried attendant, who slumbers propped against the couch whereon her mistress lies, is very pretty and delicate; but Phèdre herself is a powerless, characterless, boneless creature, posed with studied affectation in the midst of gossamer and spangles, and is the weakest point of the whole work, which looks at once theatrical and weak, and affords at one and the same time evidence of taste, both refined and false.

In the desire for delicacy and for elegance M. Cabanel loses hold on Nature, just as M. Gustave Moreau quits her sound teaching in order to follow the promptings of a fantastic imagination, which every year seems to lead him farther and farther from the interest and pleasures of other men. His unfinished *Galatea*, in the present Salon, seen sitting beneath the sea surrounded by myriad strange shapes of star-fish and shells and fringed anemones, is extravagant to the degree of folly; in his *Helen*, although it is below the manner of work which M. Moreau has now and then given us, we find much that only a man of his great gifts could do: the statuesque solemnity of Helen's figure is very striking, seen with the time-worn walls of the great city behind her, and the sky, clear above, but settling down in crimson anger on a troubled sea, while the whole foreground beneath the battlements, on which she stands as on a pedestal, is filled by the sinking, falling bodies of her victims, the youthful princes and strong men of Greece. The grandeur of the impression is, however, disturbed by M. Moreau's increasing habit of employing vast quantities of small and many-coloured ornaments, until the whole surface is broken up by the profusion of a paltry splendour, which recalls in the *Galatea* a stall of Palais Royal jewellery. And yet, in spite of this, the solitary figure of Helen, flower in hand, is one of those which remain most distinctly fixed in the mind when one quits the great picture fair of the Palais de l'Industrie.

The *Salomé* of M. Moreau, too, persists in presenting herself whenever one comes across another treatment of that well-worn subject; and this year, as in all others, *Salomé* is handled by more than one painter. M. Humbert, although he does not come near the triumphs of some of his predecessors, has made a pleasant picture of the princess, draped in lilac, enthroned on marble adorned with gold and enframed in roses, while above, against the sky, spread branches of laurel. There is a certain amount of personality in M. Humbert's work which prevents it, even in its weakness, from becoming uninteresting; but it lacks, as in the present instance, that sense of style which can give to work, in other respects full of shortcomings, a sure and enduring charm. It is on account of his possession of this quality that M. Puvion de Chavannes never fails to attract us. His modelling may be empty, or his drawing disputable, but his strong sense of the inherent necessities of monumental design invariably imparts an accent of grandeur and simplicity to all he does. He sends this year the complement of his work for Amiens—a cartoon more than fifteen metres long by over three metres high. The subject is the national game of Picardy—*Les Joueurs de Pique*. The composition is divided into three main groups; in the centre are the youths and men about to throw their weapons; to the extreme left are the houses whence they have issued, and their families gathered about the doors of their homes; on the right are a group of onlookers; minor groups and incidents connect the three main divisions of the subject, and the whole is set in

one of those beautifully arranged and spaced landscape backgrounds of which M. Puvion de Chavannes seems to have the supreme instinct. This perfect fitness and marriage of landscape and figures is very rarely to be seen even in the work of the most distinguished men; it is as rare as the gift of style, and yet something of both may, I think, be traced in the work of a man about whom no talk is made. Last year I noticed a decorative landscape painted by M. Jean Cazin, not a forcible piece of work, but delicate and well arranged, and, as it seemed to me, showing real artistic temperament; this year M. Cazin has two pictures, *Ismael* and *Tobie*, both of which bear the stamp of a distinct individuality, and one of which—*Ismael*—shows remarkably fine feeling for decorative composition. The figures of Hagar and Ismael do not challenge our admiration in and for themselves—they are even rather inadequate, but they are in harmony with the landscape; they form, in their close and despairing embrace, a dark column of sorrow rising against the waste sand drifts thrown up behind them, sand drifts just touched along the distant ridge with struggling patches of blossomless heath, above which a dark pine stands gloomily—the solitary outpost of a darker and more distant forest; the desert space about the figures in front yields only the sparse blooms of a yellow broom, and the blasted branches of a fallen fir stretch out their withered arms as if to ensnare the feet of the mother abandoned with her child.

E. F. S. PATTISON.

THE ROYAL ACADEMY.

[Second Notice.]

THE works of style in the present exhibition are uncommonly rare. Among the members of the Academy, Sir Frederick Leighton and Mr. Poynter are almost alone in their persistent devotion to the study of design, and Mr. Poynter's picture indisputably ranks as the most remarkable specimen of the class to which it belongs. In many ways it is, indeed, the most considerable work of the year. Putting aside for the moment the force of individual invention which it displays, there is evidence here of a deeper knowledge of the essential conditions of art, and a more finely trained skill in the selection and rendering of the truths of nature than have gone to the making of half the pictures upon the walls. To those for whom originality implies an absolute breach with all tradition, such a work will not be very acceptable. They will detect in Mr. Poynter's research of beauty in form, and his almost entire neglect of sentimental interest, the signs of an imperfect sympathy with the modern spirit. But a painter who works in such close alliance with nature need not be greatly disturbed by any fear lest his art should miss the impress of his time. He may be content to learn all that earlier schools have to teach, so long as he preserves the resolution to test the beauty that he borrows by a renewed reference to reality. We have seen it somewhere stated that the attitudes of these nude figures are only slightly varied from many well-worn arrangements of the same theme, and the statement is thought to carry a kind of reflection upon the painter's originality. But a variation, however slight, in a design of this class has all the force of newly chosen notes in music. Changes of motive that would be perhaps insignificant in a picture of drama assisted by co-tume become altogether vital in a composition of nude form which aims at abstract beauty; and not the minutest deviation can be made from the original scheme without importing a necessity to refer the entire design to the authority of nature. Unless, therefore, it could be shown that the attitudes of Mr. Poynter's figures were taken *en bloc* from some earlier master the charge of imitation

would count for very little. The aspect of nature that has served as the basis of his work does not lend itself to the vulgar assertion of originality. We should be shocked rather than charmed to discover that Venus held her wounded foot in some new and unaccustomed manner, and it would add nothing to our admiration of her beauty to know that she could stand on one leg without the support of her attendant maidens. The enduring fascination of such work as this and its true and substantial claims to originality rest rather upon the successful realisation of what is familiar and settled in the ways of nature. Those gestures and movements are therefore the most acceptable which appeal to us as being, in some sense, inevitable and unconscious. They are the gestures and movements that repeat themselves incessantly in common life, passing unnoticed, or almost unnoticed, until they are caught and imprisoned in the unchanging lines of art; and the task which the painter who rightly understands his office has to accomplish is to liberate the beauty which nature offers from the imperfection or uncertainty of expression with which it is associated in individual form. To effect this enfranchisement without doing violence to reality is the true function of what is known as style in art. The movements of the body, even in the most perfect individual, need to be simplified for the purposes of ideal design, and the painter, having first won from nature a direct and certain impression, is left to select the particular truths which can best assist its utterance, and to sacrifice or subdue what is of inferior significance. The consideration of these complex problems of design will help us to appreciate the distinguishing excellence of Mr. Poynter's work. It would not perhaps be difficult to take exception to certain parts of his picture, to object to the particular type of form which he affects, or even to deny to the design, as a whole, the highest stamp of imaginative invention. But when criticism so directed has been allowed its full weight it remains impossible not to recognise at their worth the highly trained taste which has governed the choice and arrangement of the composition, and the rare knowledge and resource brought to bear upon its execution. Mr. Poynter's art has here, as always, an accent of masculine strength. The beauty he is able to grant to his design is genuinely derived from nature; he takes nothing on trust, though he cheerfully follows the guidance of the highest tradition; what others would be disposed to borrow without enquiry he resolutely tests by the light of his own study and experience; and the result, even where it is incomplete, is therefore found to rest upon a sure and solid foundation. He has, moreover, escaped altogether a fault only too common in the class of work that seeks to revive the beauty of antique form. Those who look only to Greece and shut their eyes to the Italian Renaissance are very apt to exaggerate the value of repose, and to be unduly fearful of the signs of movement and vitality. There has been a superstition since the days of Lessing that fleeting gesture and action are not fit material for art. The superstition is by no means warranted by the example of the best Greek sculpture, but it received a kind of authority from the teaching of Winckelmann and the practice of Canova, and its prevalence helped for a long time to blind the world to the greatness of Michelangelo, who found in the rendering of momentary action the noblest triumphs of design. Mr. Poynter has shown in his own work, what was, indeed, already sufficiently expressed in his writings, that he understands this secret of Michelangelo's power. The forms he presents to us have a fullness of life and an alertness of mien that take them clearly out of the category of the sham antique, and their attitudes are conceived in such a way

as to suggest immediate change and continuance of movement.

The very important place assigned to the principal group of figures makes it, we think, a matter for regret that the background and all that forms the setting of the scene should have been allowed so large a space in the picture. The prominence of what may be called the landscape element in the composition inevitably suggests the need of a freer and more idyllic treatment of form. Landscape, even where it is handled with the sense of style which Mr. Poynter employs, always tends to illusion; and to awaken the sense of illusion is to give emphasis to the conventional qualities which properly belong to Mr. Poynter's scheme of design. By force of contrast between one part of the picture and the other, the result takes an air of artificiality for which there is no real warrant, and the spectator is embarrassed by the presence of two distinct ideals whose separate claims are scarcely capable of reconciliation. With the conception of form here adopted by the painter, and in view of the settled principles of design that govern his work, the background and accessories of such a scene ought, we think, to be clearly subordinate; indeed, it is scarcely too much to say that the figures should occupy as large a proportion of the canvas as is consistent with the representation of the main idea. The advantages of such an arrangement in the present case acquire added force from the fact that Mr. Poynter's gifts as a colourist are by no means equal to his resources in draughtsmanship, and it would only be by great purity, variety, and magic of colour that sufficient interest could be given to the expanse of garden and masses of foliage that fill so much of the picture.

Sir Frederick Leighton's several contributions cannot be said to rank either with the *Visit to Aesculapius* or with earlier examples of the President's style. They nevertheless express in a very satisfactory manner the high conception of artistic practice which the painter has steadily maintained throughout his career. Lord Ronald Gower, who is evidently deficient in the sense of humour, has discovered and announced that all of these pictures are open to the charge of indecency; but the public, even in defiance of his lordship's statement, will feel the impropriety of applying these notions of suburban decorum to the judgment of a serious work of art.

J. COMYNS CARR.

THE GROSVENOR GALLERY.

[Third Notice.]

THE domain of ideal landscape is left so deserted nowadays that we should be glad to welcome even the clumsy landscapes of Mr. Cecil Lawson if we were quite sure that they were meant to be imaginative. Their want of selection in form and their carelessness in composition seem to negative a notion which their strange appearance would at first glance appear to support, and we are compelled at last to leave the problem unsolved as to which department of landscape art they are intended to belong. The only obvious facts about them are that they are very large, that their perspective is false, and their colour dirty. The moonlight scene is by far the better of the two, and has some grandeur, if little interest; but the scrubby boughs of the pine-trees in the foreground have no such soft translucency or grace of light-hanging plume as that which moonlight lends, even to the most obstinate trees. The middle distance, with its watery meadows, is effective, but it misses both the purity and the glamour of moonlight. The other huge canvas is still more unsatisfactory, and looks, with its faded foreground and brilliant sky (the best part of the picture), like some old painting badly restored, an idea

which is helped by the gigantic and amorphous figures of two children dressed in ill-fitting frocks, made apparently of oilskin, and a cuckoo and a gaddly, which seem to have been plastered on at the same time by the same alien and unsympathetic hand. The cleverness and care shown in painting the tangle of grass and flowers, the birch trunk, and many other parts of both pictures make us the more wonder at and regret the total failure of their general effect.

A little picture on the right restores health to the eyes and spirits. Mr. Mark Fisher is one of those landscape painters who love green and paint it in a refreshing manner. His *Normandy Orchard* (27) is simple and fresh, but his largest picture, *Coast Pastures* (114), is also the most beautiful of the three charming scenes he has sent to the Grosvenor. This also would appear to be a scene on the Continent, for the sheep are thin and foreign in appearance, but the lovely mottled sky, with its casual spaces of true blue, and its hedge and trees of cool bright green are such as often delight the eyes on this side of the Channel. The picture is full of light that comes from the sky, which is more than can be said for the light in most landscapes. Usually, as in Mr. P. R. Morris' *Cradled in his Calling* (142), the sky is the least luminous part of the picture; sometimes, but very rarely, as in Mr. Cecil Lawson's *The Voice of the Cuckoo*, the sky is too bright for the picture. Mr. Mark Fisher's third picture, *The Last of Autumn* (130), is beautifully painted and true, but a little cold and uninteresting in comparison with the others.

Not less true, we think, in colour, but more striking in effect and poetical in conception, are the two contributions of Mr. Alfred Parsons—*Last Gleanings* (70) and *Gathering Swallows* (152). The first is an evening scene, with golden spaces in the bright cloudy sky brought out strongly against the purple distance, and reflected in the puddles of the road in the foreground. These bright tints are harmonised and subdued by a band of willows, whose cool, gray green has been perfectly caught. The other is a scene of tall trees beside a stream, with a bold sky and a leafless pollard in the foreground, whose bare boughs are the benches for this Parliament of little birds. The scene is very rich in sombre colour, and is full of the pathos of the fading year. Nearer in spirit to Mr. Mark Fisher than to Mr. Parsons is Mr. H. R. Bloomer's capital little orchard scene in Normandy, called *Her Devoted Lover* (122); and wavering uncertainly between the unsentimental school and the poetical rendering of nature with which the late Mr. Mason used to charm our eyes, stands Mr. W. J. Hennessy's *Evening—Calvados* (68).

With a skill and a view of nature all his own, not sentimental in a human sense, but with a subtle feeling for the essential beauty of natural phenomena, more akin in spirit to Turner than any of the artists we have mentioned, with a delicate eye for colour and a power of painting atmospheric effects unequalled on these walls, Mr. Albert Goodwin deserves no mere passing notice. His little picture, *A Low Tide in the Harbour* (124), unobtrusive as it is among its neighbours, is not unlikely to be missed altogether, but will repay careful and prolonged attention from all those who can appreciate rare and masterly work. The harbour looks like that of Ilfracombe, though we cannot quite make out the point of view. We have seldom of late years seen such a delicate opalescent sky, or such exquisite painting of misty hills and horizon.

Beautiful in a small way with their delicate grays and greens are several little studies by Mr. Walter Crane, but their artificial colour and want of sun make their juxtaposition with more realistically painted pictures somewhat trying to them. The two little upright

views of Torcross, for instance, by Mrs. Gosse (147 and 161), with their bright blue skies full of bright white clouds, and their sunny sketches of land and water, make Mr. Crane's views appear more artificial than they are.

Not excelled by any in dexterity, though deficient in composition and sentiment, *The Grass of the Field* (100), by Mr. J. W. North, is a fine specimen of that school of landscape art which aims at nothing more than reproducing as faithfully as possible a particular scene. What has occupied the whole of this artist's attention is the minute rendering of a tangle of flowers and bushes in some Eastern land in which "flowers of all hues, and lovelier than their names," are engaged in a beautiful struggle for existence. Only a botanist could tell the titles of most of these gay forms of vegetation, but there are enough familiar flowers—such as poppies and convolvuluses mixed with the scarlet creepers and other lovely *anonyma*—to make it not altogether strange. As a whole, however, the picture is shapeless and spotty, and the central mass of blue lake which appears in the distance between the two clumps is so much brighter and deeper in colour than the other portion of the lake scene to the right that it has the effect of a patch, and looks, what we dare say it is not, unnatural.

In paintings of the sea the gallery is deficient. No word need be said in reference to Mr. H. Moore, whose gray studies of sea are always welcome. He gives us a little sun in one of them for a treat (72), but for all that we rather prefer the colder of the two (76). From what we can see of Mr. Keeley Halswelle's *Tug and Timber Barge* (108) we are inclined to think it very successful. Certainly the effect is very bold, and the upper part of the sky a beautiful and true piece of moonlight; but the reflections in its plate glass make it quite impossible to see the picture except in a fragmentary way. This is the case with many pictures in the gallery, especially Mr. Pellegrini's capital likeness of Mr. Bancroft (30), and Mr. J. C. Farrer's *Evening Mists* (164), which appears to be worth seeing. We hope that Sir Coutts Lindsay, who does not think that his own clever pictures require such protection, will prohibit plate glass next year. Mr. O. Napier Hemy's *Saved* (171) contains a great deal of skilful painting. The fishing vessel running into harbour, with its brown sails, the transparency of the rich green water, and the stones on the jetty are painted with great force and truth, but the composition is divided into two parts, which are at enmity with each other—on the left the fishing boat and jetty, on the right a tug towing a large sailing vessel.

With the exception of Mr. A. F. Grace's beautiful snow scene, called *Our Village* (184), there are but few other landscapes which require special notice, though the following will repay more than a glance: Mr. Edgar Barclay's *In the Grounds of a Moorish Villa* (74) and *Spring Time, Algiers* (90); Mr. D. Murray's *A Sultry Day* (118), a remarkable effect of fruit blossom reflected in a stream under a hot sun; Mr. J. O'Connor's truthful study of *A Corner of Waterloo Bridge* (59); Mrs. Arthur Murch's *At Castle Gondolfo* (109); Mr. R. C. Minor's *Sundown* (126); Mr. A. W. Henley's *Evening Mists* (154); and Mr. Clem. Lambert's clever study of sand (179). Mr. James Orrook's *On the Lincolnshire Coast* (194) is very clever, pleasant, and true, and if it had a little more colour and light might pass for a David Cox.

In the water-colour room the most noteworthy drawings are two beautiful portraits by Edward Clifford of *The Countess Cowper* (237) and *Constance, Daughter of the Late Hon. St. Leger Glyn* (245); and two drawings by Richard Doyle, one, an elaborate composition of *The Battle of the Elves and Frogs* (240), full of his peculiar quaint humour and fertile fancy, and a *Design*

for a Frieze—*Birds and Fairies playing Leap-frog* (238), which is not only a very delicate and refined piece of fun, but is exquisite in design and colour. The Hon. Mrs. R. Boyle (E. V. B.) never painted a prettier group of children and angels in a garden than *In a Golden Age* (221); but her designs for *Beauty and the Beast* (268), though bright and simple in colour and original in design, are disappointing. The Beast should have some trace of humanity, and Beauty should be free from affectation. Carl Haag sends a splendidly painted, but rather dandified *Zulu* (218), and a portrait of *Sir Isaac Newton* (284). Mrs. Stillman's design suggested by a passage in Dante's *Vita Nuova* (267) is very rich in colour and graceful in design, and there is great tenderness in the conception of the principal group. Miss R. M. Watson's *Far Away* (227) is a study which in spite of the author's sex we must call masterly. The drawings of Louisa Marchioness of Waterford are all clever, if somewhat careless and hasty, and with the contributions in this and other rooms of Lady Lindsay, Mrs. Perugini, whose charming *Civettina* (55) we should have mentioned before, Miss E. Pickering, Miss C. J. Atkins, Miss C. Charlton, Miss Henrietta Montalba, Miss Rosa Koberwein, and others already noticed, show with what earnestness and success art is being practised by the ladies of to-day.

This is perhaps most noticeable in sculpture, where Miss H. Montalba leads the way with her finely conceived heads of *Romola* and *Tito* (307, 317) and her spirited bust of *The Marquis of Lorne* (298). Miss E. Pickering's head of *Medea* (311), Miss Alice M. Chaplin's *The Spirit of Inquiry* (a clever group of dogs) (312), and Miss Emma E. Phinney's bronze bust of a negro (319) hold their own among the works of the sterner sex. With the exception of a bust of *Lady Ashburton* (301) by Mr. Boehm and a pretty figure of a *Naiad* (322) by Mr. McLean, there is little to attract in the larger contributions of the latter. A new and charming field of art is, however, revealed in the humorous groups of Mr. Caldecott and the portrait statuettes of Signor Amendola; and the medallions of Mr. A. St. Gaudens, of New York, if not classical, are at least living, a quality which it is worth some sacrifice to obtain. There is at all events plenty of room for a branch of familiar sculpture in which the attitudes and even costume of the century may be reflected without invading the province of painting; and we do not think that anyone can see such portraits as those of *Mrs. Alma-Tadema* (314) by Signor Amendola and *M. Bastien-Lepage* (304) by Mr. St. Gaudens without desiring to possess some such images of his friends—a feeling which is not generally aroused by the sight of a row of orthodox busts.

COSMO MONKHOUSE.

NOTES ON ART AND ARCHAEOLOGY.

A SERIES of twelve etchings in Rome, by William Scott, will shortly be published, including, among others, the temple of Vesta, the old Pescaria, the cloisters of St. John Lateran, the Porta S. Paolo and the Theatre of Marcellus. Every proof will be printed and signed by the artist, and a limited number only will be taken. The price of the etchings will be, in a portfolio, 100 frs.; and subscribers' names will be received by Messrs. Spithöver and Co., 85 Piazza di Spagna, Rome.

THE series of "Text-books on Art Education" which Mr. Poynter has promised to edit will shortly appear in instalments. Two volumes are now ready. The first—on *Classic and Italian Painting*, by Mr. P. Head—will contain an essay on Art Education by the editor, chapters on Italian and Greek Painting, and short accounts of the celebrated schools of Italy, with criticisms, founded on personal knowledge,

of the best works of the Great Masters. The second, on *Gothic and Renaissance Architecture*, is by Mr. T. Roger Smith, one of the Lecturers on Architecture at Chatham and at University College, London. Each volume is very fully illustrated.

WE are requested to state that one free studentship in the day classes and four in the evening classes of the School of Art Wood-Carving at the Royal Albert Hall, Kensington, are at present vacant. These studentships are maintained out of funds provided by the City and Guilds of London Institute for the Advancement of Technical Education. Forms of application and prospectuses of the school may be obtained by letter addressed to the Secretary, School of Art Wood-Carving, Royal Albert Hall, Kensington, S.W.

M. EUGÈNE GUILLAUME has been commissioned to execute a bust of Flaubert.

THE inauguration of the statue to Adolphe Quetelet, on the terrace of the Palais des Académies at Brussels, took place on the 11th inst.

THE landscape and historical painter, Michael Wittmer, died at Munich on the 11th inst. at the age of seventy-eight.

AN exhibition of the works of the French painter, Théodule Ribot, is now open in the new galleries of *L'Art*, and a very interesting account of this boldly realistic artist is contributed to the pages of *L'Art* by M. Eugène Véron. M. Ribot has been incapacitated from sending any work to the present Salon by a painful disease in the neck, which necessitated a dangerous operation. Happily this succeeded, and he is now recovering, though not sufficiently well to finish a large *Descent from the Cross* which was intended to figure this year at the Champs-Élysées. As a slight compensation his friends have organised this exhibition, and *L'Art* reproduces several of his powerful drawings, and in the current number gives a striking etching from one of his pictures, entitled *L'Aveugle et Guzman d'Alfarache*. It is a work showing much coarse strength, resembling in its bold lights and shades and almost repulsive realism the style of Caravaggio or Spagnoletto. M. Ribot's life, according to his biographer in *L'Art*, has been one of bitter struggle. His youth was passed in dire poverty, so that often it happened that he had to endure the pangs of bodily hunger as well as of that artistic craving which would not be satisfied without suitable food. To a man thus brought face to face with the realities of existence it may well be that the ideal in art would have no meaning; at all events it is life, human life in some of its least attractive aspects, that is depicted with thorough understanding and uncompromising truth in Ribot's pictures.

A COLLECTION of pictures is to be sold this month in Hanover which, if its attributions are correct, will be likely to possess great interest for lovers of the Old-Flemish and Dutch schools. It belongs to Dr. Ludwig Jelinik, of Politz, near Prague, who has been for about twenty years an instructed collector, and who affirms that he has "scientific proof" of the authenticity of most of the works to be sold. The catalogue includes the names of Hubert van Eyck, Albrecht Dürer, Rubens, Vandyck, Rembrandt, Pieter de Hoogh, Paul Potter, and others of the Dutch school, beside those of Correggio and Murillo. No fewer than ten works are ascribed to Rembrandt.

THE second competition for the great statue of the French Republic that is to be erected by the Municipal Council of Paris has resulted in the model by M. Morice being chosen.

TO the latest number of the *Etcher* Mr. Birket Foster contributes an etching which reproduces

with remarkable success the more popular characteristics of his water-colour work—the representation of a dainty little Nature, a landscape prettily dressed, like a good child on a Sunday. Mr. Lumsden Propert's *Twickenham* is solemn and tasteful, without much power; and Mr. Storms van s'Gravesande, an excellent Dutch amateur, contributes a somewhat feeble etching of a French port—*Honfleur*—which contrasts strangely with the similar subjects of a very masculine artist, Jongkind, whose art is given wholly to selection, and whose only fault it generally is that he selects too little instead of too much. Mr. Storms van s'Gravesande can etch very pleasantly, but he does not here give us of his best, and he must allow us with all courtesy to tell him so.

THE works at Cologne Cathedral have been renewed since the winter with great activity. The massive stone roof of the northern tower has now been placed, and appears above the surrounding scaffolding. The south tower also is progressing apace, so that it really seems, in spite of adverse prediction, that Cologne Cathedral will actually be finished at last. While one part is being completed, however, another falls into decay, and needs to be restored. Works of restoration, indeed, are being carried on at the same time as the works of completion, especially beneath the south tower, whose foundations have to be renewed while its summit is being finished.

THE competition that was opened some time ago in America for an equestrian monument to George Washington to be erected in Philadelphia, has been lately decided in favour of Prof. Siemerling, of Berlin, and he has now received the commission for the execution of the work. This is a great triumph for the German sculptor, for among the competitors were artists of many nations—American, English, French, and Italian—and he has carried off the prize from them all.

THE death is announced of Gustave Charpentier, a pupil of Ingres, whose portraits of the elder Dumas, George Sand, &c., attracted much notice in the Paris Salon years ago.

WE have received Mr. Blackburn's two latest "Art Handbooks"—*Academy Notes* and *Grosvenor Notes*. The works have now become much more illustrative than critical, and might fairly be called *Academy Sketches* and *Grosvenor Sketches*. Mr. Blackburn's modification of plan is, we think, a wise one. Criticism is done everywhere in the public prints, the most influential filling many columns with disquisitions on the art of the day; and Mr. Blackburn best renders service to the public, and probably best consults his own interests, by taking now almost exclusively the newer and unoccupied ground of illustration rather than that of description and criticism. Most of his designs are now furnished in slight pen-and-ink sketches by the artists themselves, and these are for the most part well reproduced. Of course a process that not only discards colour, but also inevitably abandons any serious attempt at gradations of light and shade, will be unequal in its results. Thus a *genre* or historical picture dependent broadly on the disposition of the figures has a chance which cannot be shared by such decorative works as concern themselves with problems of hue and subtlest harmonies of line. It is easier to reproduce Mr. Wells or van Haanen than to reproduce Mr. Albert Moore. Mr. Blackburn's Handbooks may be of modest aim, but they are always worth the money that is asked for them.

THE latest exhibition organised by Director Max Jordan in the upper storey of the Berlin National Gallery consists of a collection of the works of the late Anselm Feuerbach, an artist whose loss leaves a decided gap in the ranks

of modern German art. Feuerbach is represented in this exhibition in his entire artistic strength. Very few of his pictures are missing, and a large number of studies, water-colour drawings, sketches, &c., are included. These are chiefly contributed by his stepmother, Hofrathin Feuerbach, from the works left in his studio. Two important pictures—namely, a *Pietà* and *Francesca and Paolo*—are contributed from the Schack Gallery, which contains no fewer than eleven works by Feuerbach, Graf von Schack having always been one of his greatest admirers. Altogether ten rooms are filled by this Feuerbach exhibition, and the catalogue contains 206 numbers. Only such large works as *The Fall of the Titans*, *Medea*, and others preserved in public galleries are absent.

THE authorities of the South Kensington Museum have lost no time in preparing for exhibition the collection of Indian art products which have been transferred to them from the India Office. To this they have added their own, and the result is an assemblage of beautiful and interesting specimens of Indian art which, though incomplete, is no unworthy nucleus of such a great national illustration of our greatest "possession abroad" as we ought to have. It is useless here to regret the partition of the treasures of the India Museum or to insist upon the national importance of storing together all that is useful for the study of that vast Eastern empire of ours; we may more wisely rejoice that the Indian art collection has at last found a spacious, well-lighted home, where all its varied objects can be studied with ease and leisure. Well arranged and well lighted, what is now the Indian section of the South Kensington Museum might serve as a model even to the Museum itself. The eastern galleries of the Exhibition buildings, enclosing the Horticultural Gardens, have been chosen for the display of the "Indian Section," and were opened to the public on Monday last, and at the same time were published a complete catalogue of the magnificent collection of arms, with a Preface by the Hon. W. Egerton, and a handbook on Indian arts, in two volumes, by Dr. Birdwood. Both of these important works we hope to notice shortly. The arms have been hung very artistically, and, with some ivory palanquins and other valuable articles lent by the Queen, occupy the principal room. Here may be seen many objects of historical interest, such as the Orissa sword and Tippoo Sahib's armour; and in the next room is arranged the very beautiful and valuable collection of jewellery, ranging from rude archaic goldwork to the exquisite specimens of jade inlaid with gold and precious stones in which the Great Mogul delighted. Farther on are the pottery, metal-work, textures, &c., &c. In the rooms below is a miscellaneous collection from various sources, including a very beautiful assemblage of carpets, ancient and modern, which are exhibited by Messrs. Vincent Robinson and Co. With the exception of the abominable green-spotted tiles, which will assert themselves in every sheet of plate glass, and will, we fear, lead to a specific South Kensington disease of the eyes, there is little fault to be found with these beautifully stored rooms. Everything is not only clean, but in good order; even the famous group of the English officer and tiger which Tippoo Sahib made for his own savage diversion, and which, mute and dusty, many will remember in the gloomy hall of the United Service Museum, is cleansed, varnished, and repaired. By turning a handle you can hear our unfortunate countryman shriek and the bloodthirsty beast growl, and, if you can get someone to turn the handle for you, you can play "God Save the Queen" at the same time on a set of ivory keys seated in the monster's interior.

THE historical painter, Karl Heinrich Her-

mann, died at Berlin on the 29th ult. in his seventy-ninth year.

THE last number (part i., vol. iv.) of the *Transactions of the Cumberland and Westmoreland Antiquarian and Archaeological Society* contains much matter of very great local interest. Mr. Isaac Fletcher, M.P., has contributed an exhaustive account of the little church at Brighton, which is almost the only parish church in Cumberland that exhibits a good specimen of decorated architecture. The south aisle, which replaced a Norman building, is a very fine example of curvilinear work, the eastern window possessing much beauty and grace, and being extremely like in style to the portions of Carlisle Cathedral which were built about the same period. The paper is illustrated with drawings of details, as well as with photographs of the church before and after its restoration by Mr. Butterfield in 1864. The gabled termination of the tower with which the architect has replaced the old battlement and pinnacles has very much altered the appearance of the building and perhaps, for the better. Kirkby Stephen Church has also been restored, and the contrast between the two drawings of it in a paper by the Rev. J. F. Hodgson is almost ludicrous. One shows a picturesque state of disrepair, venerable and almost ruinous, while the other looks like a brand-new church in some town suburb. Mr. R. S. Ferguson discusses the tradition that the well-known old glass in Bowness Church came from Furness Abbey, which is in itself unlikely, for Cistercian houses rarely admitted painted glass, though the windows of the Lady Chapel at Lichfield once ornamented a convent of that order near Liège. He shows from various indications that it must have come from Cartmel Priory, and that it could not have been there for much more than sixty years before its dissolution. More than one of the contributors to this volume speak of the difficulties of gaining access to the library of the Dean and Chapter of Carlisle, to which the Rev. Thomas Machell left his collections for a history of the two counties, expressly for the use of the public.

The Antiquary. No. 5. (Elliot Stock.) Mr. T. F. Thiselton Dyer contributes a useful notice of Jade, a material of which little is known beyond the small circle of specialists who devote their attention to precious stones and those other mineral productions which, although not precious in the jeweller's sense, may, from their rarity or beauty, be put in the same class. Mr. E. P. Loftus Brock continues his paper on church restoration. We cannot profess to be in entire agreement with him, but much that he says is certainly true, and all deserving of attention. There is a valuable article on the Russell monuments at Chenies; and Mr. Greenstreet prints a hitherto unedited roll of arms, and Mr. Walcott continues his notes on some of the Northern minsters. There is a favourable review of Mr. Waterton's *Pictus Mariana Britannica*, from which three woodcuts are reproduced.

THE STAGE.

THE French performances, which will be the chief theatrical events of the next few weeks, begin at the Gaiety on Monday, when Mdlle. Sarah Bernhardt will appear, not as Frou-Frou, but as Adrienne Lecouvreur. *Frou-Frou* will be performed on the following Monday. The cast by which Mdlle. Sarah Bernhardt will in the first instance be accompanied does not appear to be a particularly strong one. It includes, at all events, no attractive names, though several of the performers are known by the initiated to be at least fairly creditable actors. M. Coquelin appears on the 7th of June, when the play given

will be *Ruy Blas*—Mdlle. Sarah Bernhardt still venturing to endeavour to interpret the part of the Queen in spite of the depressing influence of M. Victor Hugo's emotions and of the encomiums he has lavished on the newer actress at the Français.

MDME. MODJESKA has proved a quite decided success—we mean a popular success in London; that she was an artistic success was certain from the beginning. The unusual step has therefore been taken of withdrawing from representation every evening a play that was drawing money, and of putting up *Heartsease*—with the great Polish actress—in the place of *The Old Love and the New*.

THE Globe Theatre has changed its programme somewhat suddenly, *The Naval Cadets*, which had a great success in America, not having proved really popular in England, despite the excellent fooling of Mr. Harry Paulton (who has never shown himself a better low comedian than in this piece), the infectious vivacity of Miss Violet Cameron, and the musical and dramatic art of Mme. Dolaro. Mme. Dolaro, however, was—to say the truth—rather thrown away upon her part; Miss Cameron would be as agreeable to the audience in any part; and Mr. Paulton, in being plaintive and aggrieved, always manages to be funny. We have heard then the last of *The Naval Cadets*, for a comic opera, once removed from the stage by reason of its inability to please, is never, or hardly ever, revived. Unlike a drama of serious interest, which has always a chance with some new actor to do for it what it may have failed to get at first, a comic opera once shelved as unsuccessful is as dead as yesterday's *Echo*. The management of the Globe Theatre has had recourse to the *Cloches de Corneville*, which was still filling the treasury at the moment of its withdrawal, after several hundred nights' performance. The cast is not now exactly what it used to be; but Mr. Shiel Barry remains a mainstay, attracting by a curiously melodramatic interlude; and the company includes Mr. Paulton, Miss Violet Cameron, Miss Emily Duncan, and Miss Clara Graham.

AT the Lyceum Theatre something has occurred to vex the soul of those who would have Shakspeare played without modern addition or curtailment. *The Merchant of Venice* has been advertised to end with the Trial Scene—no doubt the proper climax of the drama if Shyllock is to be considered entirely its hero, but cutting too short the agreeable fortunes of Bassanio and Gratiano, Portia and Nerissa. Certain literary and theatrical critics—among them Messrs. Furnivall, Thomas, Harrison, and Rose—have addressed a protest to the manager on this matter; and, as Mr. Irving is genuinely devoted to Shaksperian interests, it is quite conceivable that we may be able to announce next Saturday that the Belmont scene has been again restored. It was Mr. Irving who restored it at the beginning of the present revival, and has maintained it until now. It is fair to add that the immediate cause of the disappearance from the Lyceum stage of the rightful end of the play is due to the exigencies of a benefit, Mr. Irving and Miss Ellen Terry having desired to appear in a single evening in two parts. Miss Terry's benefit was on Thursday night. We shall next week be able to speak of it, and of her performance of a part hitherto associated with Miss Helen Faucit.

THE performance of Mr. Albery's new comedy, *Jacks and Jills*, is imminent at the Vaudeville. Mr. Buckstone's *Married Life* is meanwhile performed every evening.

The Queen's Shilling, which was played at the St. James's Theatre before the revival of *Still Waters Run Deep*, is again to be performed there.

The spectacle of two important theatres—the Haymarket and the St. James's—trusting almost entirely to the revival of modern dramas, as distinguished from that of old ones, is certainly a curious one, and affords occasion for a comment on the sterility of contemporary dramatic literature.

MUSIC.

RECENT CONCERTS.

Emmanuel, a new oratorio by Dr. Joseph Parry, was performed for the first time in London at St. James's Hall on Wednesday, May 12. The libretto, written in Welsh by Dr. William Rees, has been translated into English by Prof. Rowlands. Dr. Parry is Professor of Music at the University College of Wales. We learn, from a short Preface to the book of words, that the composer considers this work his chief musical enterprise, and hopes it may "foster, elevate, and refine the taste of the rising generation." The first part of the libretto deals with the revolt of Satan and his "rebellious hordes;" the second with Eden, while the third is entitled "Bethlehem to Calvary." The composer is a musician of considerable ability; he can write double choruses, fugued chorales, and fugues with mastery and ease; but the choral writing is altogether too much in the style and spirit of Handel, while the recitatives remind one of Mendelssohn and even sometimes of Wagner. The rambling libretto and immoderate length of the music militate likewise against the success of the work. It was creditably performed by the London Welsh Choir and Mr. W. Hill's orchestra, the soloists being Miss Marian Williams, Miss Mary Davies, Miss Lizzie Evans, Mr. Shakespeare, and Mr. Lucas Williams. Dr. Parry was the conductor.

The first concert of Mr. Charles Hallé's twentieth series of pianoforte recitals took place on Friday, May 14. The programme included Beethoven's trio in D (op. 70, No. 1), Schubert's fantasia in C for pianoforte, Brahms' sonata for piano and violin, and a trio in E flat by Franz Berwald. The composer was born at Stockholm in 1796 and died there in 1868, and the above trio is the first of a set of three, published nearly twenty-five years ago. It is an interesting and pleasing work, and somewhat remarkable for its peculiarities of form. It was very well played, and the showy piano part was given with great finish and brilliancy by Mr. Hallé. A quintet by Berwald was introduced at these concerts last season, and the favourable reception accorded to both works will doubtless induce Mr. Hallé to give us more from the same pen. As usual, Mme. Norman-Néruda was violinist, and Herr Franz Néruda violoncellist.

At a concert given by Lady Folkestone for the benefit of the Hospital for Sick Children, Romberg's Toy symphony was performed. The work itself is a clever musical joke, but the list of executants constituted the principal joke and, we may add, attraction, for the hall was quite filled, and consequently the hospital greatly benefited by the concert. The strings were played by Messrs. Manns, Cusins, Carl Rosa, Santley, Ganz, and Daubert; the pianoforte by Messrs. Cowen and Barnett. The toy instruments were distributed as follows:—cuckoo, Mr. A. Sullivan; quail, Mr. Charles Hallé; nightingale, Mr. J. Barnby; woodpecker, Mr. A. Chappell; bells, Sir J. Benedict; drum, Mr. Randegger; rattle, Mr. Blumenthal; trumpets, Dr. Stainer and Mr. Kuhe; and triangle, Mr. Louis Engel.

Miss Jessie Morison, a pupil of Mr. Fritz Hartvigson, gave a piano recital last week at St. James's Hall. She played Liszt's sonata in B minor and Schumann's *Carnavalesque*, and smaller pieces by Grieg, Raff, Chopin, and Liszt. She

is at present young, but has excellent mechanism: plays with feeling and taste, and promises to become a very good pianist. She was most successful in the sonata and Raff's *Filouse*.

Miss Agnes Zimmerman gave her annual concert on Thursday, the 13th inst., assisted by Messrs. Straus, Zerbini, and Lasserre. Mlle. Keller and Mr. Santley were the vocalists. The programme included no novelties.

J. S. SHEDLOCK.

We are informed that Herr Richter has undertaken to direct the opera *Lohengrin* (only) four times at Her Majesty's Opera, as guest by special arrangement during his stay in London. Mr. Herm. Francke will on these occasions be the leader in the orchestra.

Two concerts are announced by the Cambridge University Musical Society at the Guildhall, Cambridge, on Friday, May 21, and Tuesday, May 25. The first is a chamber and the second a full choral and orchestral concert. The orchestra will be led by Herr Straus.

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THEATRES.

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Madame MOISEWSKA will appear every evening, at 8, commencing THIS DAY (SATURDAY, MAY 22), in Mr. JAMES MORTIMER's successful version of *Dumas' Play*, entitled
HEARTSEASE.
Early application for seats will be necessary, and holders of tickets for Matinees on Saturday, May 22, can either have their money returned to them, or their vouchers transferred to any of Madame Moïsewska's Evening Performances, by applying at the Box-office, or (by letter) to H. HERMAN, Royal Court Theatre, S.W.

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At 8, LA FILLE DE MADAME ANGOY.
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Grand Ballet, at 10.30. Music by WALLERSTEIN. Mdlles. Palladino, Percival, Fisher, Hudson; Messrs. Waite, Storey, and Bradbury. Ballet Master, Mr. John D'Aubau. No booking fees.
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LYCEUM THEATRE.

Sole Lessee and Manager, Mr. HENRY IRVING.
Every evening (excepting Saturday, May 23, and the Saturdays in June), at 7.45, THE MERCHANT OF VENICE.
Terminating with the Trial Scene.
SHYLOCK—Mr. IRVING. PORTIA—Miss ELLEN TERRY.
Concluding with an Idyll by W. G. WILLS, entitled
LOLANTHE.
LOLANTHE—Miss ELLEN TERRY. COUNT TRISTAN—Mr. IRVING.
Every Saturday evening, commencing with SATURDAY, MAY 23, will be performed THE BELLS (MATTHIAS—Mr. IRVING) and LOLANTHE (Mr. IRVING and Miss ELLEN TERRY).

LYCEUM THEATRE.

MORNING PERFORMANCES MAY 23, and every SATURDAY during JUNE, at 2.
THE MERCHANT OF VENICE.
SHYLOCK—Mr. IRVING. PORTIA—Miss ELLEN TERRY.

NEW SADLER'S WELLS.

Proprietor and Manager, Mr. S. F. BATEMAN.
THE PANITHE.
JOAQUIN MILLER'S famous American play descriptive of life in the Far West, as depicted by Bret Harte.
SANDY MCGEE (a Miner)—Mr. RANKIN.
Messrs. W. E. Sheridan, G. Waldron, M. Lingham, E. Holland, L. Harris, J. Peakes, H. Lee, J. Richardson, and Harry Hawk; Mrs. McKee Rankin, Misses Cora Tamer, J. Waldron, and E. Marile.
New Scenery, depicting the mountain passes, rude log huts, and giant trees of California, painted by Thos. W. Hall and assistants.

PRINCE OF WALES'S THEATRE.

Lessee and Manager, Mr. EDGAR BRUCE.
This evening, at 7.30, an original Comedietta,
A HAPPY FAIR,
By S. THEYER SMITH.
At 8.40, HERMAN MERIVALE and F. C. GROVES's original Play,
FORGET-ME-NOT
(By arrangement with Miss Genevieve Ward).
Characters by Miss Genevieve Ward; Mrs. Bernard Berre, Miss Kate Pattison, Mr. Leigh Murray, Miss Annie Layton; Mr. Edgar Bruce, Mr. Flockton, Mr. Herbolm Tree, Mr. Edwin Bailey, Mr. Ian Robertson, and Mr. John Clayton.
Doors open at 7.30. No Fees of any description.

ROYALTY THEATRE.

Lessee, Mr. EDGAR BRUCE; Manager, Mr. W. A. HARWARD.
This Evening, at 8, THE EMILIS.
By C. H. H. D. U. D.
Messrs. Charles Ashford, E. Strick, David Fisher, jun., Fred Irving, and Charles Groves; Madames Annula, Kate Lawler, Marie Williams, Katie Lee, Maria Harris, Lilian Lancaster, Anna Stanley, Fiebee Don, and Rose Wilson.
The Burlesque produced under the direction of Mr. CHARLES HARRIS.
Box-office open from 11 to 5. No booking fees.